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# An Introduction to the Grounds of Musick.


The Scale of Musick  
call'd the Gamut.

F-faut	_____	fa
E-lami	_____	la
D-lasol	_____	sol
C-faut	_____	fa
B-fabemi	_____	mi
A-lamire	_____	la
G-solreut & Cliff	_____	sol
F-faut	_____	fa
E-lami	_____	la


A-lamire	_____	la
G-solreut	_____	sol
F-faut & Cliff	_____	fa
E-lami	_____	la
D-solre	_____	sol
C-faut	_____	fa
B-mi	_____	mi
A-re	_____	la
Gamut	_____	sol

## Explanation.

This Scale contains all the Degrees of Sound whether Vocal, or Instrumental, it being sounded on no more than Seven Letters, as G, A, B, C, D, E, F. and then G again - for every Eighth is the same Therefore if you would gain any Knowledge in Musick, you must get each Part of the Scale or Gamut by Heart, both upwards and downwards, so that you have the Name of every Line and Space perfect in your Memory: As for Instance, G, is the Name of a Note, but when you come to sing it, you must name it Sol, as you may observe Sol to be placed at the End of the same Line which is drawn from the Word Gamut, at the Bottom of the Scale Likewise Alamire is called la, Bfabemi mi, and so for the rest, as may be observed by the Scale.

It is requisite in the next Place to give you the Meaning of the two different Characters placed in the Middle of the Scale: In the lowest Part of which you will see this Mark  which is called the Bass Cliff, being always placed on the fourth Line from the Bottom, for which Reason 'tis called the Bass, or Ffaut Cliff, and the Space next above it is Gsolreut, and so of the rest, both above and below, as you may see them lie in the Scale.



The next Cliff is (as you see) marked thus  and is called the Treble or Gsotreuliff placed on the fourth Line from the Top, and gives its Place the Name of G. and when sung, is called Sol, and guideth all other Notes both above and below. N.B. This Scale is divided into three Parts, by Reason I have applied the Treble Cliff to the three upper Parts; it being the best and easiest Cliff in Use, the C. Cliff being of no other Use (as I can conceive) than to puzzle Practitioners, therefore I thought it not proper to insert it here, being intirely left out in this Book.

Having thus explain'd the Scale or Gamut, as the seven Degrees of sound lie, with their Octaves, also shew the Parts for different Voices; I shall now give you an Example of the scale of Notes on the five Lines, in two Cliffs

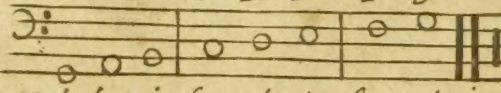
Tenor  
Counter or  
Treble

G A B C D E F G



Sol, la, mi, fa, sol, la, fa, sol.

G A B C D E F G










Sol, la, mi, fa, sol, la, fa, sol.


Observe, that in the Compass of the Eight Notes, there are two of them called Semi, or half Tones; which is from Mi to Fa, and from Fa to Sol, from La to Fa ascending, and from Fa to La, and from Mi descending; there being a Bar drawn between them, to show a whole Tone to be an Inch, the half is but half an Inch, which is a Mathematical Demonstration. N.B. that those Syllables that are set under the Notes are in Vocal Musick; but the Letters above are used for Instruments &c and direct to the Composition of both

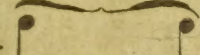
The Number of the Notes used in Musick; their Measure and Proportion. Of these Notes there are but six commonly used, i.e. The Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver the Semibreve being the longest Note; from which all other Notes have their Proportion being thus (Viz) As Two are to One, so are Four to Two; Eight to Four; sixteen to Eight; and Thirty two to sixteen: Each of which Notes is various in its Length, i.e. not in all Airs alike, according to the Air which is composed, (Some Movements being slow and others brisk, in Conformity to the various Subjects in Musick) but are nevertheless, at all Times, to take their Dimensions from the Semibreve, or Movements as it is supposed to be engaged in, as being the Master-Note, or Grand Mover of the whole.

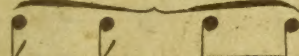



to which they must be all subservient, as the Motions of the lower Orbs are to the Primum Mobile:  
 The Semibreve is divided into Two and Thirty Parts, sixteen, Eight, Four, or Two. Its Mark is this  The first Note that shews these Divisions, is called a Minim; marked like the Semibreve, and is distinguish'd from it by the Addition of a Tail thus;  which being but half the Length of the Semibreve and divides it into two equal Parts — The second is called a Crotchet; marked like the Minim with the Head fill'd up thus  which being but half the Length of the Minim and divides the Semibreve into four Parts — the third is called a Quaver, mark'd like the Crotchet and is distinguish'd from it by the Tail's being turn'd up thus  which being but half the Length of the Crotchet and divides the Semibreve into Eight Parts — The fourth is called a Semiquaver; which being but half the Length of the Quaver and has its Tail turn'd up with a double Stroke thus  and divides the Semibreve into sixteen Parts — The fifth and last is called a Demisemiquaver, which being but half the Length of the Semiquaver, having its Tail turn'd up with a triple Stroke thus;  and divides the Semibreve into Two and Thirty Parts — The following Scheme will give you the whole at one View.


1 Semibreve . . . . . 

2 Minims . . . . . 

4 Crotchets . . . . . 

8 Quavers . . . . . 

16 Semi-quavers . . . . . 

32 Demi-semiquavers . . . . . 

Here you see all the Species of Quavers differently marked, and also in different Positions; some single and the rest tied together; The Reason is there being sometimes several Notes to be sung in one Syllable. This Way of tying them, shews their Measure, altogether the same as if they were single; for you see that the Quavers instead of a Stroke to their Tails are tied with one Stroke through two or sometimes more of them. The Semiquavers also instead of a double Stroke have two Ties, and the Demisemiquavers three.

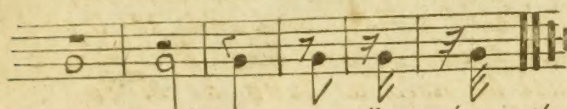
Of Rests and their Use.

It being frequent in Singing, or playing in Consort, for one Part or more, (as Occasion requires) sometimes to pause or keep Silence, while the others continue in Motion; it is therefore necessary to have Marks of Distinction.












to shew the Length of Time that each Part is to stand still; which Marks are distinguish'd by the respective Notes, or Measures that the others are performing, and are called Rests or Pauses, as follows.

Notes with their Rests.



The Semibreve Rest you see, is a full Stroke made underneath one of the five Lines, which signifies that you are to pause or keep Silence a whole Measure, in any of the Moods in Triple Time as well as in the Common Moods. The Minim Rest is made in form like that of the Semibreve; distinguish'd by its standing above the Line; it denotes half a Bar in Common Time. The Crotchet Rest is like a Figure of Seven reversed. The Quaver Rest, a Figure of Seven in its right Position; The Semiquaver has a dash under the Head of the Figure; The Demiquaver you see has two Dashes under the Head of the Figure; the Use of which Marks are, that where ever you meet with 'em, you are to rest or keep Silence, so long as you would be performing those Notes, whose Absence they supply.

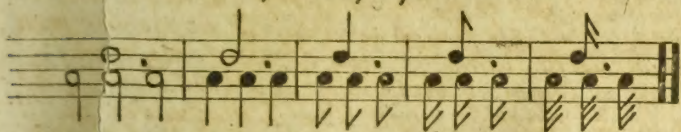
### Of other Marks or Characters us'd in Musick.

When you see an Arch (which we call a Slur) over the Heads of two or more Notes thus  or underneath thus  those Notes so arch'd in, are to be sung all in one Vowel or Syllable. A double Bar  signifies the End of a Strain, like a full Point or Period at the End of a Sentence. If it be pointed thus  it denotes the Strain to be repeated. This Mark  also signifies a Repetition, but then it is only from the Place where it is set — this Mark  is commonly set at the End of the five Lines to guide the Performer to the first Note on the next five Lines, for which Reason, it is called a Direct. — A Flat is made thus , placed at the Beginning of the five Lines; and causes to flat all such Notes as shall happen on that Line, or Space; except contradicted by an accidental Sharp, or Proper; also, a Flat set in the Middle of a Strain, serves only to flat that Note it is set before, that is to cause such a Note, that riseth a whole Tone, to rise but half a Tone; the same as from Fa, to Mi; or Fa to La. — A Sharp is made thus , and is contrary to the Nature of the Flat, it being to raise or sharp any Note it is set before, half a Tone higher, the same as from Mi to Fa, or La to Fa. Likewise all Sharps that are placed at the Beginning of the five Lines, serve to sharp all such Notes as shall happen on that Line, or Space, except contradicted by an accidental Flat or Proper (which serves only for that Note.) — There is another Mark called a Proper, made thus , the Quality of it is, to reduce any Note made flat or sharp, by the governing Flats or Sharps placed at the Beginning of the five Lines, to its primitive Sound, as it stands in the Gamut; or as it was before those Flats or Sharps were so placed.



Having thus explained the several Marks or Characters us'd in Musick; I shall proceed now to give you some Account concerning pointed Notes, which are very Common, in Vocal as well as Instrumental Musick.

### An Example of prick'd Notes.

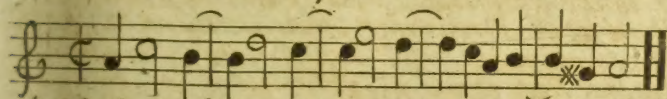


This Point is called the Point of Addition, always placed on the right Side of a Note, and adds to the Sound half as much as it was before: When it is put to the Semibreve, it must be held as long as three Minims &c.

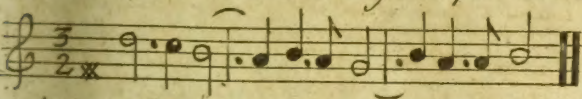
### Of Syncopation, or driving of Notes.

The most difficult Thing to a Beginner in beating of Time, is in such Notes as we call driving Notes, where the Hand or Foot is moved either up or down, in the Middle of a sound, or Notes so tied - This was formerly practis'd by drawing a Bar thro' the Heads of such Notes, before Crotchets and Quavers were in Use; for which Reason they were called Notes of Syncopation, which signifies cutting - The Reason for thus driving of Notes is, they have a particular Beauty in them, in some sorts of Musical Compositions both Vocal and Instrumental; therefore I shall give you an Example to bring you a little acquainted with them

#### Example



the Motion of the Hand be down at the Beginning of the Bar and up at the End in any sort of Time whatsoever. But I shall give you an Example in Triple Time, thus:



More Examples might have been added of this Kind, but those I think are sufficient which are already exhibited, for it is not the Eye that we are altogether to feed but the Ear; and whoever does but once get the Mastery over those already pointed out for him, cannot fail of executing any thing of this Kind that he shall meet with, if he take but the Care that is requisite.



## Of Time in its several Moods, and how to beat them.

Time is a Part of Musick so necessary to be understood, that no Person can ever sing or play as he ought to do without it, because it is to be considered, that as there is Cadences, answerable to all Manner of Sentences, So is there an Emphasis or Accent that begins each Measure; to which a Beat with the Hand or Foot, is a very necessary Assistant to a Learner; which when rightly understood, occasions the Performance to be exact, and all the Parts to fall in with, or after each other, according to the Intention of the Composer. There are several Kinds of Time, invented for the Sake of Variety, and may all properly be reduc'd to Two, that is, Common and Triple Time, which is measur'd either by an even or odd Number of Notes, as four or three. I do not mean so many Notes in Number, but the Quantity of such like Notes to be included in every Bar. — NB. A Bar is a strait Stroke drawn cross the five Lines to make an equal Division of a Song or Lesson, as to the Notes or Rests in it, so that if a Lesson be compos'd in Common Time; the Bar is put between every Semibreve, or so many lesser Notes as make one, thro'out the whole Lesson.

### Of Common Time.

There are three different Moods in Common Time, by which the different Divisions of Parts or Measures, in Songs and Tunes of a different Stamp are distinguish'd. — The first Mood is marked thus; C which denotes the slowest Movement, each Bar including one Semibreve, or so many lesser Notes as make one Semibreve. The second Mood is marked thus. & which denotes the Movement to be somewhat faster than the former. — The third Sort is marked thus D this is called the Retortive Mood, being a very quick Movement. — Now to perform these several Moods, you must use a constant Motion with the Hand once down and once up in every Bar, that is if your Lesson should consist of two Minims in a Bar, you must beat two with your Hand down at the first Note, and two up at the last. The like Division must be made with Regard to all lesser Notes. — Observe, that the best and easiest Way to perform the Time in the Retortive Mood, is to beat once down and once up in every Bar; But I shall give you an Example of the three several Moods in Common Time, with a d, for down, and u, for up, under the Notes.



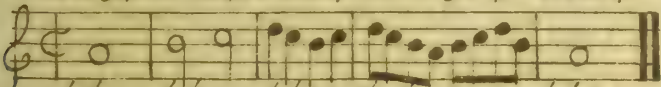
# Example

1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.



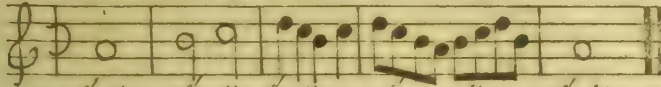
d. d. u. u. d. d. u. u. d. d. u. u. d. d. u. u. d. d. u. u.

1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4. 1. 2. 3. 4.



d. d. u. u. d. d. u. u. d. d. u. u. d. d. u. u. d. d. u. u.

1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2.



d. u. d. u. d. u. d. u. d. u. d. u.

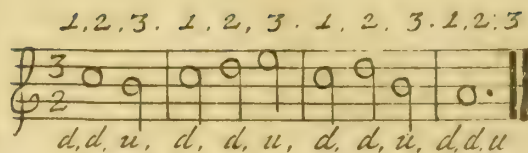
one u for up, underneath, and 1. 2. above, which signifies, that you are to beat but once down and once up in every Bar; so that in either of these Examples, you may make use of the Letters or Figures which you please.

## Of Triple Time.

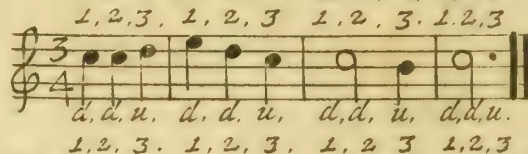
Of Triple Time there are three Kinds chiefly made use of in Vocal Musick, which are distinguished by having either three Minims, three Crotchets, or three Quavers in each Bar. — The first of these Triple Movements is measured by three Minims and is marked thus;  $\frac{3}{2}$ , that is, three Minims to two; Two to be performed with the Hand down and one up. Those Measures that are divided by Crotchets in this Mood are to be beat, four down and two up. If Quavers Eight down and four up. The second Mood is measured by Crotchets marked thus,  $\frac{3}{4}$ , that is three Crotchets to four, Two to be beat with the Hand down and one up — The third Mood is measured by Quavers marked thus,  $\frac{3}{8}$  three Quavers to eight, Two with the Hand down, and one up, but I shall give you an Example of the three several Moods in Triple Time.

# Example

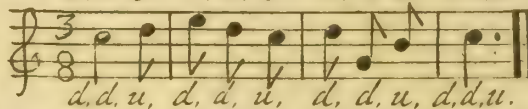
The first in Minims



2<sup>d</sup> Crotchets



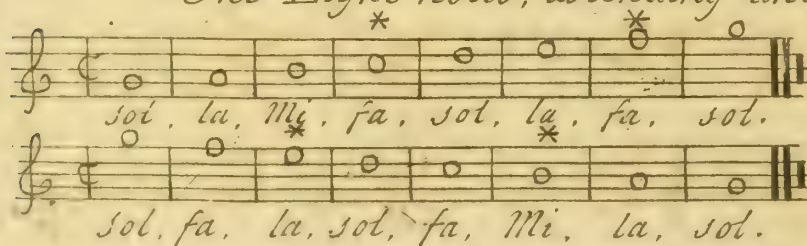
3<sup>d</sup> Quavers



Observe all Kinds of Time are deduc'd from Common Time, and as two Minims, four Crotchets or eight Quavers make up a Bar in Common Time, so these Figures Viz. 2, 4, or 8. are placed under the 3 to denote what kind of Notes the Triple Time of any Lesson is composed of, as you see, the first Mood marked thus,  $\frac{3}{2}$ , the 2 having Regard to two Minims which make up a Bar in Common Time; the like Rule is to be observ'd for the rest.

There are several other Moods in Triple Time, but they are seldom or never us'd in Church-Musick, so that if you practice the Common Time, and the two first Moods in Triple Time, will be sufficient for this Purpose. — The next Thing is,

## The Eight Notes, ascending and descending, in the G Cliff.



Here you may observe that fa or G solfa riseth but half a Tone above Mi or B fa bemi, and fa or F faut riseth but half a Tone above la or Ela; then descending it must be but half a Tone from fa to la, and fa to Mi; — NB I have placed a little Star, over the Note that riseth or falleth half a Tone.

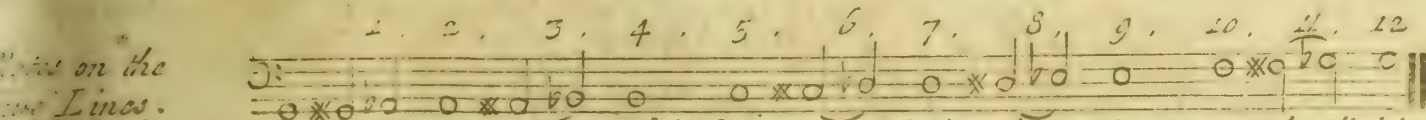


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But for your better understanding, I have set you down a Mathematical Scale of all the Semitones included in an Octave, or 8<sup>th</sup> with the Concord and Discords; and the Notes on the Lines and Spaces, by Way of Inches.

Words Names    Unison  $\sharp 2^d$   $\sharp 2^d$   $\sharp 3^d$   $\sharp 3^d$  4<sup>th</sup>  $\sharp 4^th$  5<sup>th</sup>  $\sharp 6^th$   $\sharp 6^th$   $\sharp 7^th$   $\sharp 7^th$  8<sup>th</sup>

|              |               |              |   |               |              |   |               |
|--------------|---------------|--------------|---|---------------|--------------|---|---------------|
| By Flats     | $\flat 2^d$   | $\flat 4^d$  |   | $\flat 7^d$   | $\flat 2^d$  |   | $\flat 4^d$   |
| Proper Notes | C             | A            | B | C             | D            | E | F             |
| By Sharps    | $\sharp 7^th$ | $\sharp 2^d$ |   | $\sharp 7^th$ | $\sharp 2^d$ |   | $\sharp 7^th$ |



This scale is drawn according to the Keys of the Organ &c. which shew that an Octave may be divided into 12 Equal or Half Tones — N.B. That G $\sharp$  and A $\flat$  are Unison to each other, and so likewise are the rest which are in d, which the foregoing Scale will demonstrate; the Proper Notes being Semibreves & of other kind Minims &c.

The Eight Notes, with the true Proof of every Interval in the G. Cliff.

Ascending 3<sup>ds</sup> 4<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> 7<sup>ths</sup> 8<sup>ths</sup>

A musical staff showing ascending intervals from G to G. The intervals are: 3<sup>ds</sup>, 4<sup>ths</sup>, 5<sup>ths</sup>, 6<sup>ths</sup>, 7<sup>ths</sup>, and 8<sup>ths</sup>. The notes are: G, A, B, C, D, E, F, G. The staff is divided into sections by double bar lines.

Descending 3<sup>ds</sup> 4<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> 7<sup>ths</sup> 8<sup>ths</sup>

A musical staff showing descending intervals from G to G. The intervals are: 3<sup>ds</sup>, 4<sup>ths</sup>, 5<sup>ths</sup>, 6<sup>ths</sup>, 7<sup>ths</sup>, and 8<sup>ths</sup>. The notes are: G, F, E, D, C, B, A, G. The staff is divided into sections by double bar lines.

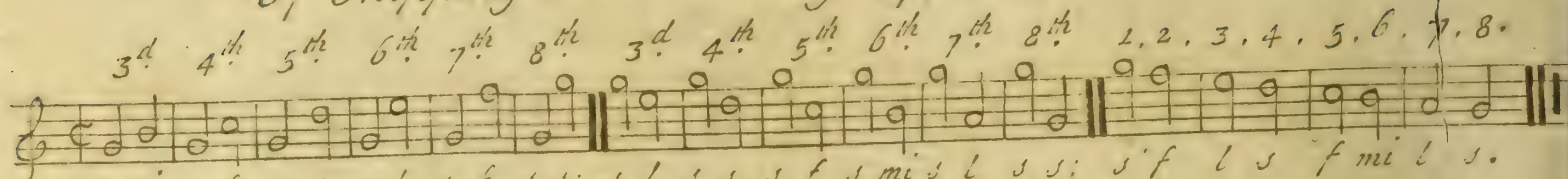
Ascending 3<sup>ds</sup> 4<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> 7<sup>ths</sup> 8<sup>ths</sup>

A musical staff showing ascending intervals from G to G with accidentals. The intervals are: 3<sup>ds</sup>, 4<sup>ths</sup>, 5<sup>ths</sup>, 6<sup>ths</sup>, 7<sup>ths</sup>, and 8<sup>ths</sup>. The notes are: G, A $\sharp$ , B $\sharp$ , C $\sharp$ , D $\sharp$ , E $\sharp$ , F $\sharp$ , G. The staff is divided into sections by double bar lines.

Descending 3<sup>ds</sup> 4<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> 7<sup>ths</sup> 8<sup>ths</sup>

A musical staff showing descending intervals from G to G with accidentals. The intervals are: 3<sup>ds</sup>, 4<sup>ths</sup>, 5<sup>ths</sup>, 6<sup>ths</sup>, 7<sup>ths</sup>, and 8<sup>ths</sup>. The notes are: G, F $\sharp$ , E $\sharp$ , D $\sharp$ , C $\sharp$ , B $\sharp$ , A $\sharp$ , G. The staff is divided into sections by double bar lines.

# Of Skipping Notes, moving by Leaps.



*s mi s. f s s s l s f s s; s l s s s f s mi s l s s; s f l s f mi l s.*  
 These Lessons are sufficient for Solfaying, and skipping of Notes.

## Of the several Keys in Musick; and of Transposition of Keys.

In Musick there are but two Natural primitive Keys, viz: C faut, the Sharp and chearful Key; and A re, the flat and melancholly Key: And that no Tune can be formed on any other but those two, without the placing of either Flats or Sharps at the beginning of the five Lines; which brings 'em to the same Effect as these two Natural Keys; but first I shall give you an

### An Example of the two Natural Keys.

#### Demonstration.

A, the Natural Flat Key. C, the Natural Sharp Key.

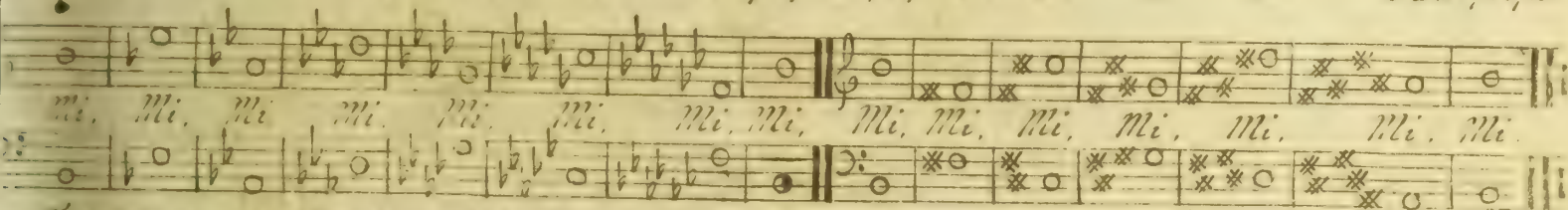
Tenor.

Bass.

The first is called A, the Natural Flat Key, reason it hath the lesser Third, Sixth & Seventh above its Key. The second is called C, the Natural Sharp Key, it having the greater Third, Sixth and Seventh above its Key, which is half a Tone sharper in the very first Third. N.B. The Word Key, or Key Note, signifies the last Note of the Bass; which contains the Air and Judgment of the whole Song, the Bass being the Foundation of all other Parts. But next I shall say something



Of Transposition of the Mi by Flats in two Cliffs. } Of Transposition of the Mi by Sharps in two Cliffs.  
 proper. E. A. D. G. C. F. B, proper. B, proper. F. C. G. D. A. B, proper.



To transpose signifies to remove from one to another; but the first Thing to be consider'd is the Mi or other Note, which guideth all the other both above and below; and also, bringeth all other Artificial Keys to the same Nature as the two Natural Keys; the Mi being next above the Key Note in the flat Key; and next below the Key Note in the Sharp Key; as you may observe in the two Natural Keys before mention'd.  
 Transposition is perfected by shifting the Mi, which is a Sharp Note, by first placing a Flat in its Place, which moves the Mi a 4<sup>th</sup> above, or 5<sup>th</sup> below the Place where it was before; so that by adding a Flat every Time the Mi Note, by one at a time, causes the Mi to shift every time a 4<sup>th</sup> above, or 5<sup>th</sup> below.  
 Transposition by Sharps is contrary, to that by Flats; for by Sharps it moves always a 5<sup>th</sup> above, or 4<sup>th</sup> below its former Place; also the Mi stands in the same Line or Space with the Sharp last added, as may be seen in the Examples above.  
 An Example of all the fourteen Keys, to the same Effect as the two Natural Keys.



By these Examples you may transpose any Tune to any of these Artificial Keys either by Flats or Sharps. Give your self but the Trouble to trace over these fourteen several Keys, and you will find 'em still the same in Effect as two; but you are not confin'd to the selfing of them all, so you do but observe the Places of the Semitones; But if any of these Keys seem difficult to you, you may transpose them into any one of the other, by the Rules before mention'd; for selfing was only intended to guide young Practitioners to the true understanding of Tones and Semitones, and to give a proper Distinction one from another &c.

### Of the several Concords and Discords, both perfect and Imperfect.

There are but four Concords in Musick, Viz. the Unison, Third, Fifth and Sixth; their Eighth or Octaves are also meant. The Unison is called a perfect Cord; and commonly the Fifth is so called; but the Fifth may be made Imperfect if the Composer pleases. The Third and Sixth are called Imperfects, their Sounds not being so full or sweet as the Perfects: But in four Parts, the Sixth is used instead of the Fifth in some certain Places, when the Fifth is left out; so in effect, there are but three Concords. The Meaning of the Word Imperfect, signifies that it wants Semitone of its Perfection to what it is when it is perfect; for the lesser, or Imperfect, or Minor Third includes three Half Tones the Greater, or Perfect, or Major Third, includes four Half Tones &c. The Discords are a Second, a Fourth, Seventh and their Octaves; though sometimes the Greater Fourth comes very near to the Sound of an Imperfect Cord, it is the same as the Minor Fifth: But I will set you an Example of all the several Concords and Discords with their Octaves under them, thus,

| Concords. |    |    |    | Discords. |    |    |
|-----------|----|----|----|-----------|----|----|
| 1         | 3  | 5  | 6  | 2         | 4  | 7  |
| 8         | 10 | 12 | 13 | 9         | 11 | 14 |
| 15        | 17 | 19 | 20 | 16        | 18 | 21 |
| 22        | 24 | 26 | 27 | 23        | 25 | 28 |

Their Octaves, or 8<sup>ths</sup>

N.B. That if a Voice or Instrument would permit to ten and Octaves, they are still as one and the same in Nature &c. But I shall not set you down another Example of a Concords, and Discords both Perfect and Imperfect; major minor, as they stand in order; their Interval, or Distance, being counted between the Tenor and Bass, in the 7<sup>th</sup> Cliff



Thus, *Concords*.*Discords*.

1      3<sup>ds</sup>      5<sup>ths</sup>      6<sup>ths</sup>      8<sup>ths</sup>      2<sup>ds</sup>      4<sup>ths</sup>      7<sup>ths</sup>

*Tenor*

Unison, major, minor, major, minor, major, minor, 8<sup>th</sup> major, minor, major, minor, major, minor.

3<sup>ds</sup> 3<sup>ds</sup> 5<sup>ths</sup> 5<sup>ths</sup> 6<sup>ths</sup> 6<sup>ths</sup> 2<sup>ds</sup> 2<sup>ds</sup> 4<sup>ths</sup> 4<sup>ths</sup> 7<sup>ths</sup> 7<sup>ths</sup>

*Bass*

By this Example you see how Concords and Discords are made either greater or lesser, perfect or imperfect, without the help of either Flats or Sharps, (except the major 4<sup>th</sup>) But they are made in Composition either greater, or lesser, by adding either Flats, or Sharps to one of the Parts that stands joined with another; and that Discords may be used in Composition if mix'd with Judgment.

Of the Name of every Interval, or Degree of Sound included in an Octave, with the Number of Semitones in each of them.

In the Compass of every 8<sup>th</sup> or Octave, there are 12 several Degrees of Sound, each Degree having a proper Name from the lowest Note, which are called greater or lesser, Perfect or Imperfect; as appears by this Example.

- |     |   |                   |
|-----|---|-------------------|
| 12. | A Diapason, or 8 <sup>th</sup> or Octave; contains 12 Semitones . . . . . | 8 <sup>th</sup>   |
| 11. | { A Semidiapason, Or Defective 8 <sup>th</sup> }                          | } 7 <sup>th</sup> |
| 10. | { A Sept. Major, or Greater Seventh, contains 11 Semitones . . . . . }    |                   |
| 9.  | A Sept. Minor, or Lesser Seventh, contains 10 Semitones . . . . .         | } 6 <sup>th</sup> |
| 8.  | A Hexachord Major, or Greater Sixth, contains 9 Semitones . . . . .       |                   |
| 7.  | A Hexachord Minor, or Lesser Sixth, contains 8 Semitones . . . . .        |                   |



- |    |   |                    |
|----|---|--------------------|
| 7. | A Diapente, or Perfect Fifth, contains 7 Semitones . . . . .                          | 5 <sup>ths</sup>   |
| 6. | { A Semidiapente, or Imperfect Fifth, }<br>{ A Tritone, or Greater Fourth . . . . . } | } 4 <sup>ths</sup> |
| 5. | Diatesaron, or perfect Fourth, contains 5 Semitones . . . . .                         |                    |
| 4. | A Ditone, or Greater Third, contains 4 Semitones . . . . .                            | } 3 <sup>ds</sup>  |
| 3. | A Semiditone, or Lesser Third contains 3 Semitones . . . . .                          |                    |
| 2. | A Tone, or Greater Second contains 2 Semitones . . . . .                              | } 2 <sup>ds</sup>  |
| 1. | A Semitone, or Lesser Second contains 1 Semitone . . . . .                            |                    |
- A Unison is one Sound.

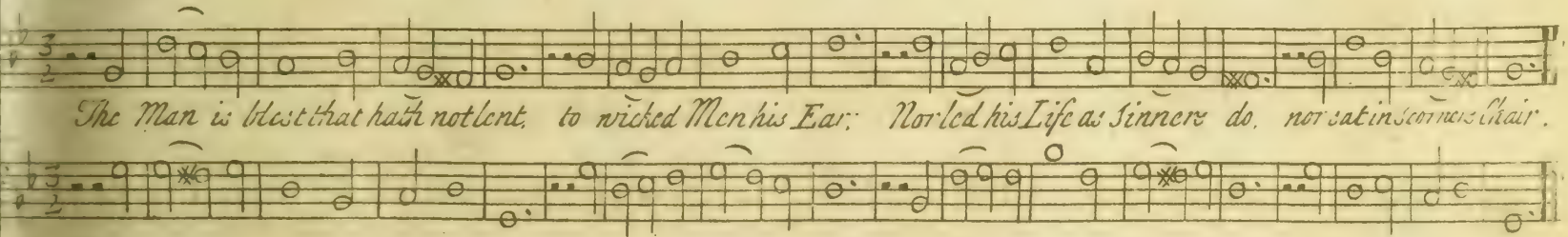
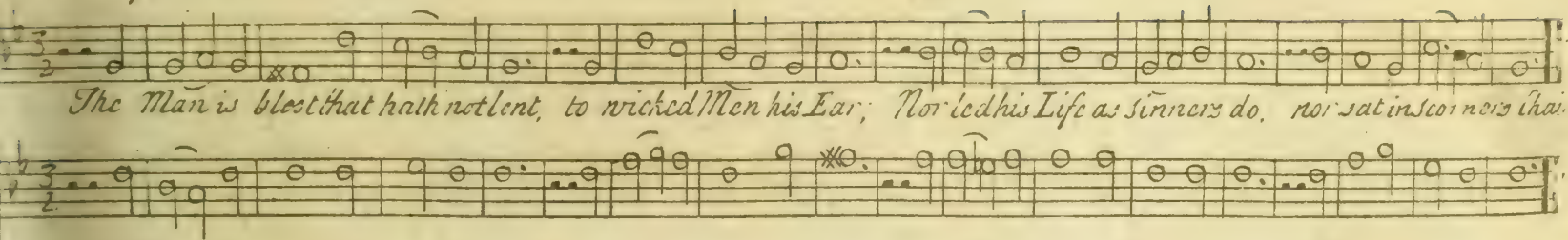
N.B. That the Particle Semi, in Semidiapente, Semiditone, &c doth not mean the half of such an Interval: but that it wants a Semitone of its Perfection. — The Greater seventh, and the Defective 8<sup>th</sup> being both of one Interval: Also the Greater Fourth, and the Imperfect Fifth.

So recommending you to a diligent Practice of these short Instructions: I shall now take my leave of you, wishing you good Success in your future Studies And may the Almighty grant that after our sincere Endeavours to praise, and please him here, we may be made Partakers of his glorious Kingdom, and with the Heavenly Choir, incessantly praise the Divine Majesty, in the Unity of the Father, Son and the Holy Ghost, who liveth and reigneth our God World without End, Amen.



Crowley Tune, Psalm the 1<sup>st</sup>

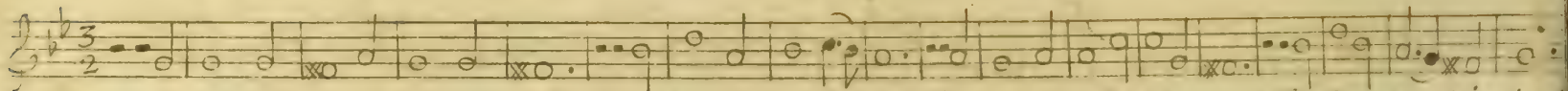
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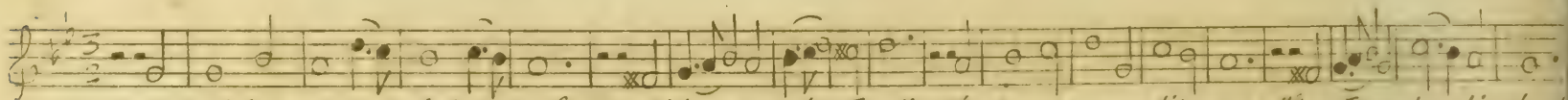
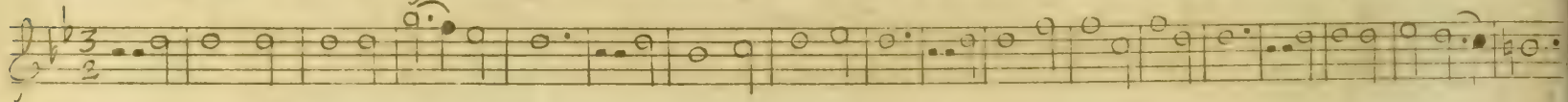
2 But in the Law of God the Lord  
doth set his whole Delight:  
And in the same doth exercise  
himself both Day and Night.  
3 He shall be like a Tree that is  
planted the Rivers nigh:

Which in due season bringeth forth  
it's Fruit abundantly.  
4 Whose Leaf shall never fade nor fall,  
but flourishing shall stand:  
E'en so all things shall prosper well  
that this Man takes in Hand.

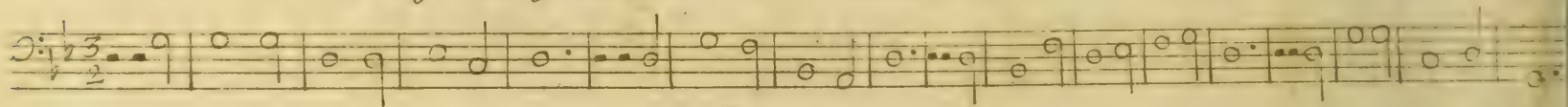
*Funbridge Tune Psalm the 4<sup>th</sup>*



*O God that art my righteousness, Lord hear me when I call: Thou hast set me at liberty, When I was bound in thralldom.*



*O God that art my righteousness, Lord hear me when I call: Thou hast set me at liberty, When I was bound in thralldom.*



2 Have Mercy, Lord, therefore on me,  
And grant me my Request:  
For unto thee incessantly  
To cry I will not rest.

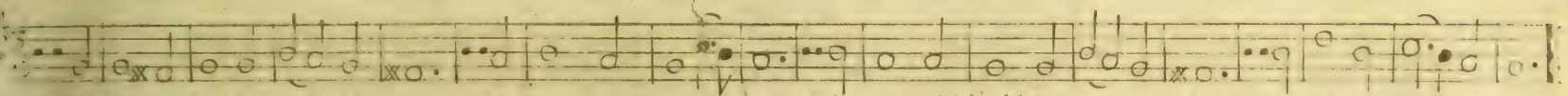
3 O mortal Men ' how long will ye  
My glory thus despise?

Why wander ye in Vanity,  
And follow after Lies.

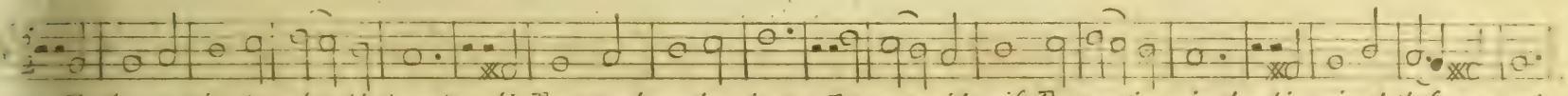
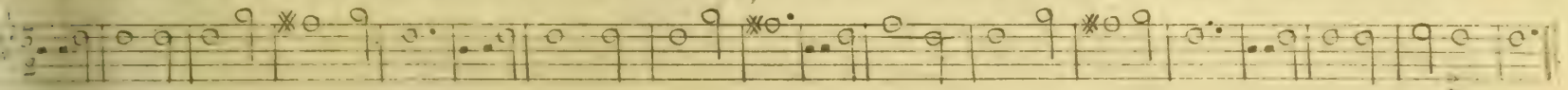
4 Know ye, that good and godly Men  
The Lord doth take and chuse:  
And when to him I make Complaint,  
He doth not me refuse.



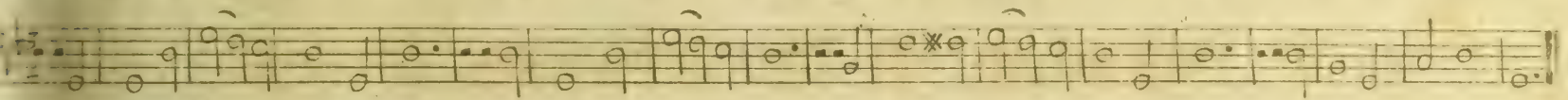
13<sup>th</sup> Lord's Psalm the 7<sup>th</sup> New Version Ver. 12, 13, 14, 15. for Nov<sup>br</sup> 5<sup>th</sup>



If they persist he whets his sword, his Bow stands ready bent; Ev'n now with swift Destruction wing'd his pointed shafts are sent.



If they persist he whets his sword, his Bow stands ready bent; Ev'n now with swift Destruction wing'd his pointed shafts are sent.



13 The Plots are fruitless which my Foes  
Unjustly did conceive:

The Pit he digg'd for me, has prov'd  
His own untimely Grave.

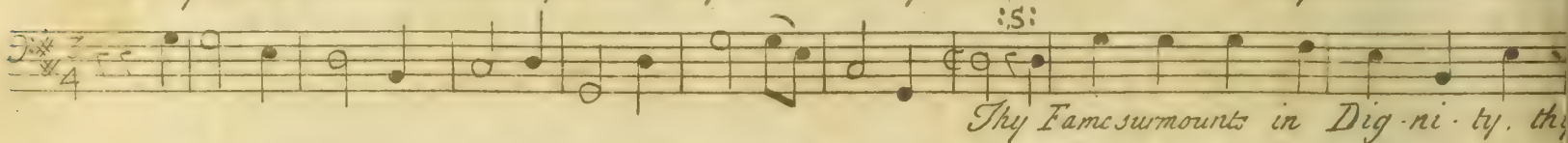
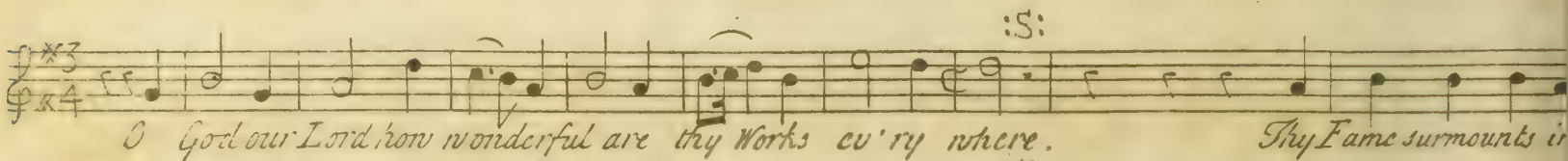
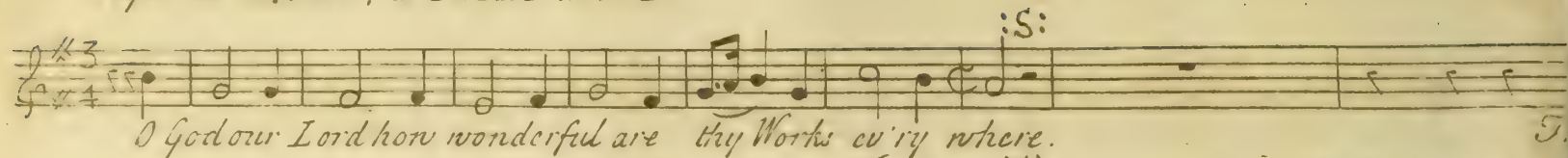
On his own Head the Spite returns,  
While I from Harm am free.

On him the Violence is fall'n,  
Which he design'd for me.

15 Therefore will I the righteous Ways  
Of Providence proclaim;

I'll sing the Praise of God most high,  
And celebrate his Name.

4 Oxford Tune, Psalm the 8<sup>th</sup>



2 Ev'n by the Mouths of sucking Babes,  
 thou wilt confound thy Foes;  
 For in those Babes thy Might is seen,  
 thy Graces they disclose.

3 And when I see the Heav'ns above,  
 the Work of thy own Hand;  
 The sun, the Moon and all the Stars  
 in Order as they stand.



Continued.

5

1 2

Fame surmounts in Di . . . . . g ni - ty, the highest Heav'ns that are, are

1 2

Thy Fame surmounts in Digni - ty, the highest Heav'ns that are, are.

1 2

Dig - ni - ty, thy Fame surmounts in Dig - ni - ty, the highest Heav'ns that are, are.

1 2

Fame sur - mounts in Digni - ty, the highest Heav'ns that are, are.

4 Lord! what is Man, that thou of him  
 tak'st such abundant Care;  
 Or what the Son of Man, whom thou  
 to visit dost not spare.

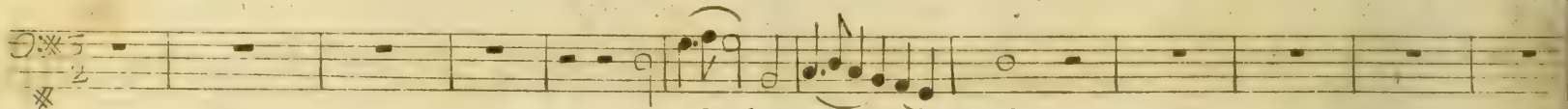
# Darking Tune Psalm the 9<sup>th</sup>



*And speak of all thy wondrous Works.*



*With Heart and Mouth to thee O Lord.*



*will I sing Laud and Praise:*

2 I will be glad and much rejoice  
in thee: O God most High:  
And make my songs extol thy Name  
above the starry Sky.

3 Because my Foes are driven back,  
and turned unto flight:  
They do fall down and are destroy'd  
by thy great Pow'r and Might

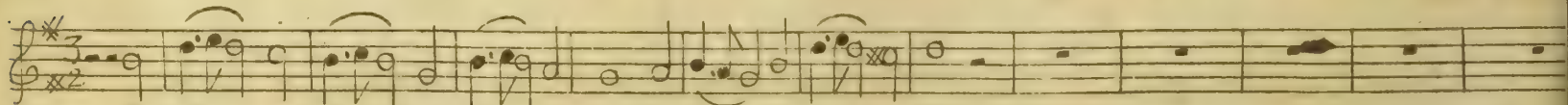


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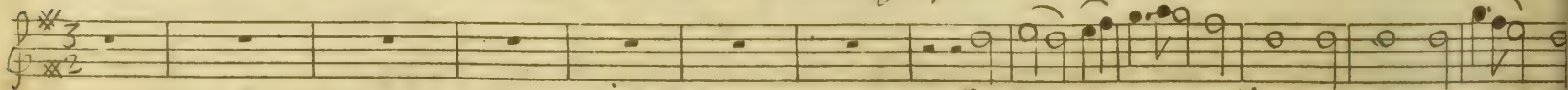
:S: *And speak of all thy wondrous Works* and them declare always, ways  
 :S: *and them declare always* and them declare always, ways  
 :S: *And speak of all thy wondrous Works* and them declare always, ways  
 :S: *and them declare always, ways* and them declare always, ways  
 :S: *and them declare always, ways* and them declare always, ways

4 Thou hast revenged all my Wrong,  
 my Grief and all my Grudge:  
 Thou dost with Justice hear my Cause,  
 most like a righteous Judge.

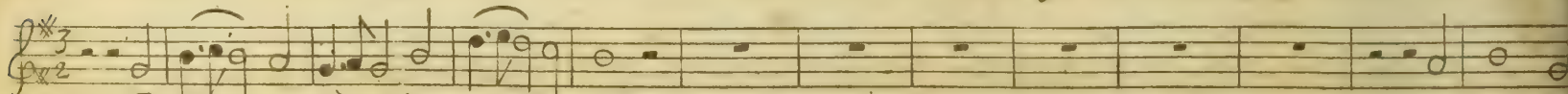
*Dorchester Tune Psalm the 16<sup>th</sup> New Version. Ver. 8. 9. 10. 11. for Easter Day.*



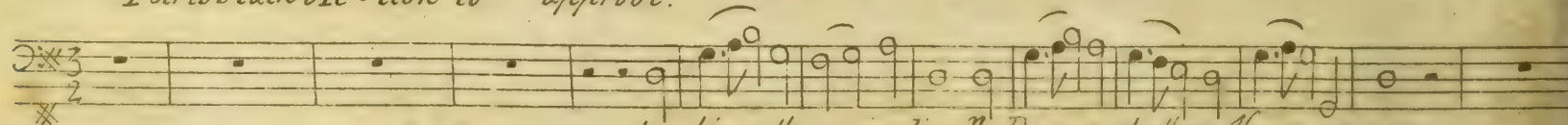
*I strive each Ac - tion to approve, to his all see - ing Eye.*



*No Dangers shall my Hopes remove, because h*



*I strive each Ac - tion to approve.*



*to his all see ing Eye, No Dangers shall my Hopes remove.*

9 Therefore my Heart all Grief defies,

My Glory does rejoyce

My Flesh shall rest in hope to rise,

wak'd by his powerful Voice.

10 Thou Lord, when I resign my Breat

My soul from Hell shall free,

Nor let thy holy one in Death,

the least Corruption see.



## Continued.

*No Danger shall my Hopes remove, becau . . . . . so he still is nigh, nigh.*

*still is nigh.*

*No Danger shall my Hopes remove, be-cau . . . . . so he still is nigh, nigh.*

11. Thou shalt the Paths of Life display  
 that to thy Presence lead;  
 Where Pleasures dwell without allay,  
 and Joys that never fade.

*Poete Tune Psalm the 18<sup>th</sup> New Version. Vers: 15. 16. 17. 18. for the 29<sup>th</sup> of May.*

*The Deep its secret Stores disclose, The World's Foundation naked lay*

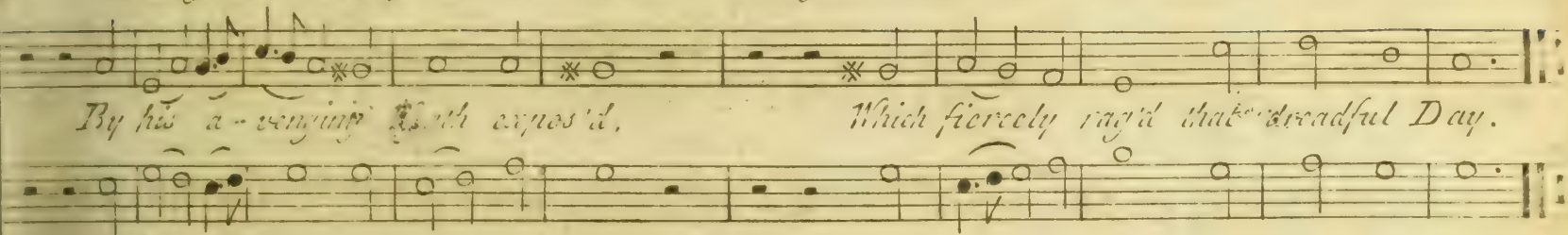
*The Deep its secret Stores disclose, The World's Foundation naked lay*

16 *The Lord did on my Side engage,  
From Heaven his Throne my Cause upheld;  
And snatch'd me from the furious Rage, -  
Of threatening Waves that proudly swell.*

17 *God, his resistless Pow'r employ'd,  
My strongest Foes Attempts to break;  
Who else with Ease had soon destroy'd  
The weak Defence that I could make.*



Being the happy Restoration of King Charles the 2<sup>d</sup>



18 Their subtle Rage had near prevail'd,

When I distress'd and friendless lay:

But still when other Succours fail'd,

God was my firm Support and Stay.

*St James's Tune. Psalm the 19<sup>th</sup>*

*The Heavens and the Firmament do wondrously declare*

*The Heavens and the Firmament do wo . . . n . drously declare*

*do wondrously declare, do wondrous - ly declare*

- 2 *The wondrous Works of God appear* . . . 3 *There is no Language, Tongue or Speech,*  
*by every Days Success:* . . . *where their Sound is not heard,*  
*The Nights likewise which their Race run,* . . . *In all the Earth and Coasts thereof*  
*the self-same Things express.* . . . *their Knowledge is conferr'd.*



Continued.

S: *his Glo-ry and Omni-potence, his No . . . . . rks his Works and what they are, are.*

S: *his No . . . . . rks and what they are, are.*

S: *his Glo-ry and Omni-potence, his No . . . . . rks and what they are, are*

S: *his Works and what they are, are.*

4 In them the Lord made for the Sun  
 a Place of great Renown,  
 Who like a Bridegroom ready trimm'd,  
 doth from his Chamber come.





## Continued .

:S:

1

2

The King of Glo - ry see he comes, with his Ce - les - tial Train, Train.

:S:

1

2

...s Celes - tial Train.

:S:

1

2

The King of Glo - ry see he comes, with his Ce - les - tial Train, Train.

:S:

1

2

10. Who is the King of Glory? who?  
 the Lord of Hosts renown'd;  
 Of Glory he alone is King,  
 who is with Glory crown'd.

*Cranty Tune Psalm the 27<sup>th</sup>*

*Shall Man make me dismay'd? Since God doth give me*

*The Lord is both my Health and Light, shall Man make me dismay'd? Since God doth*

*The Lord is both my Heal.....th*

2 While that my Foes with all their Strength  
begin with me to brawl,  
Thinking to eat me up, at length  
themselves have caught the fall.

3 Tho' they in Camp against me lie  
my Heart is not afraid:  
And if in Battle they will try,  
I trust in God for Aid.



... nght and Might

why shoul...d I be afraid, fraid.

give me Strength and Might.

why shoul...d I b...e afraid, fraid.

why shoul...d I b...e afraid, fraid.

One Thing of God I do require,  
 that he will not deny:  
 For which I pray and will desire,  
 till he to me apply.

5 That I within his Holy Place  
 my Life thro'out may dwell,  
 To see the Beauty of his Face,  
 and view his Temple well.

# Leatherhead Tune Psalm the 34<sup>th</sup>

My Mouth al-ways for ever mo:

un-to the Lord always;

I will give Laud and Honour both,

2 I do delight to laud the Lord  
 in Soul, in Heart and Voice,  
 That humble Men may hear thereof  
 and heartily rejoyce.

3 Therefore see that ye magnify  
 with me the living Lord;  
 Let us exalt his holy Name  
 always with one Accord.

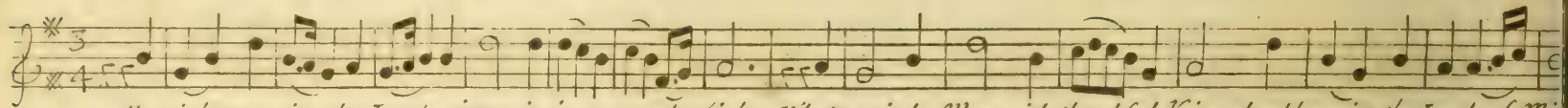


all speak un-to his praise My Mouth al-so for e-vermore, shall speak un-to his Praise.

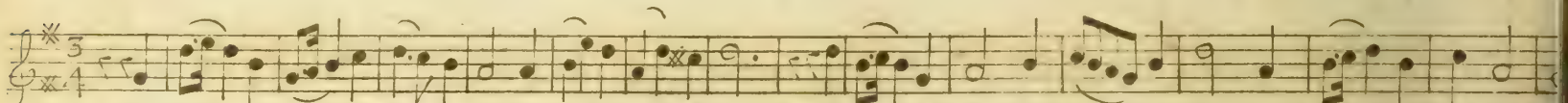
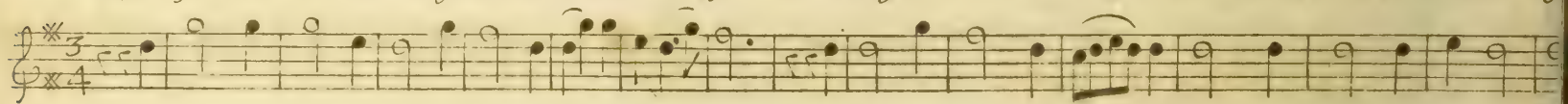
My Mouth al-so for e-vermore, shall speak un-to his Praise.

4 For I my self besought the Lord,  
 he answer'd me again,  
 And me deliver'd speedily  
 from all my Fear and Pain.

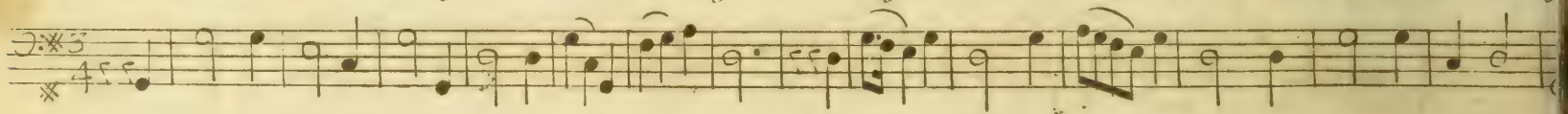
*St. Matthew's Tune Psalm the 33.<sup>d</sup>*



*The righteous in the Lord rejoice, it is a seemly sight, That upright Men with thankful Voice, should praise the Lord of Mi*



*The righteous in the Lord rejoice, it is a seemly sight, That upright Men with thankful Voice, should praise the Lord of Mi*



2 Praise ye the Lord with Harp and sing  
to him with Psaltery;

With ten string'd Instruments sounding  
praise ye the Lord most high.

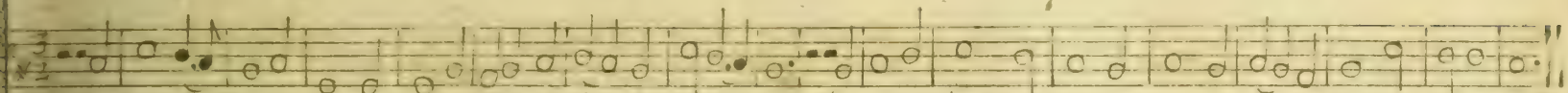
3 Sing to the Lord a Song most new,  
with Courage give him Praise.

For why his Word is ever true,  
his Works and all his Ways.

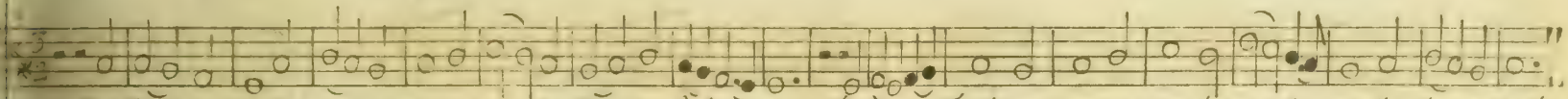
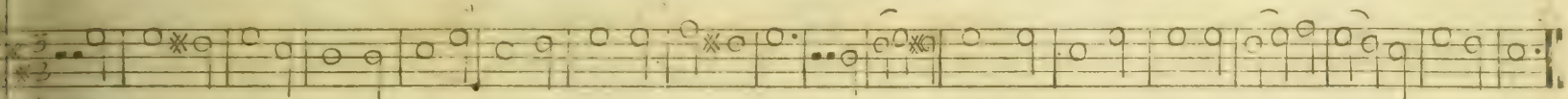
4 Both Judgment, Equity and Right  
he ever lov'd and will,  
And with his Gifts he doth delight  
the Earth thro' out to fill.



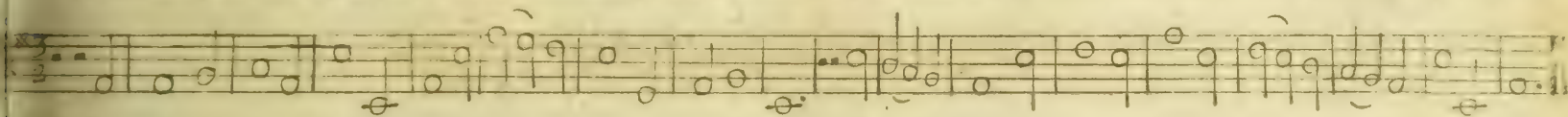
*Tranquil Tune Psalm the 36.<sup>th</sup> Ver. 5. 6. 7. 8. for the Holy Sacraments.*



*But Lord thy Mercies my sure Hope above the Heav'ns thy sacred Truth's unmeasur'd Scope, beyond the spreading Sky extends.*



*But Lord thy Mercies my sure Hope above the Heav'ns thy sacred Truth's unmeasur'd Scope, beyond the spreading Sky extends.*



*Thy Justice like the Hills remains,  
unfathom'd Depths, thy Judgments are;  
Thy Providence the World sustains,  
the whole Creation is thy Care.  
Since of thy Goodness all partake,  
with what Assurance should the Just;*

*Thy shelt'ring Wings their Refuge make,  
and Saints to thy Protection trust.  
8 Such Guests shall to thy Courts be led,  
to banquet on thy Lovers Repast;  
And drink as at a Fountain in the Land,  
of Joys that shall for ever last.*

*Sevenoaks June Psalm the 48<sup>th</sup>*

*Great is the Lord and with great Praise* *Within the City* *o . . . f*

*to b . . . . . e ad-van-ced still*

*Great is the Lord and with great Praise* *Within the City* *o . . . f*

*to b . . . . . e ad-van-ced still*

2 *Mount Sion is a pleasant Place,  
it gladdeth all the Land:  
The City of the mighty King  
on her north-side doth stand.*

3 *Within the Palaces thereof  
God is a Refuge known:  
For to the Kings are gathered, a  
together they are gone.*



## Continued.

Within the ci...ty o..f our God, up...on his holy Hill

up o.....n his ho.....ly Hill.

Within the ci...ty o..f our God, up...on his holy Hill

up o.....n his ho.....ly Hill.

4 But when they did behold it so,  
 they wonder'd, and they were  
 Astonish'd much, and suddenly  
 were driven back with Fear.

24 Wrotham Tune Psalm the 66<sup>th</sup>

Ye Men on Earth in God's joyce, with praise set forth his

Ye Men on Earth in God's joyce, with praise set forth his Name set forth his

with praise set forth his Name with praise set forth his

give Glo... give Glo... ry to the same, same.

give Glo... give Glo... ry to the same, same.

give Glo... ry to the same, same.

give Glo... give Glo... give Glo... ry to the same, same.



me Extol his Might with Heart and Voice

me Extol his Might with Heart and Voice

me Extol his Might with Heart and Voice

me Extol his Might with Heart and Voice

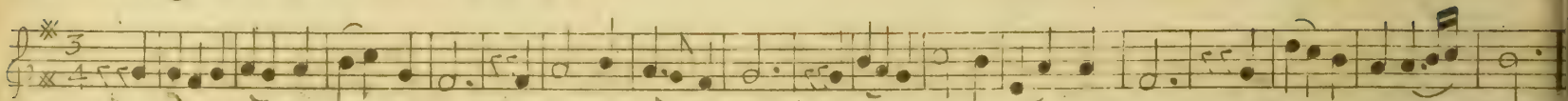
2 How wonderful, O Lord, say ye,  
in all thy Works thou art!  
Thy Foes for Fear shall seek to thee  
full sore against their Heart.

3 All Men that dwell the Earth thro' out  
shall praise the Name of God;

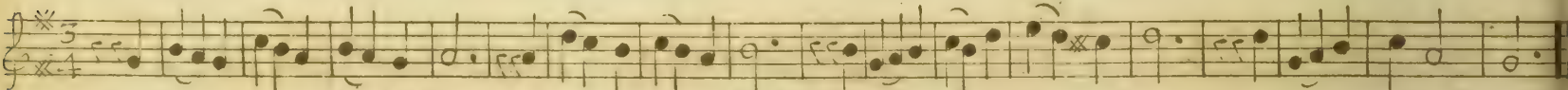
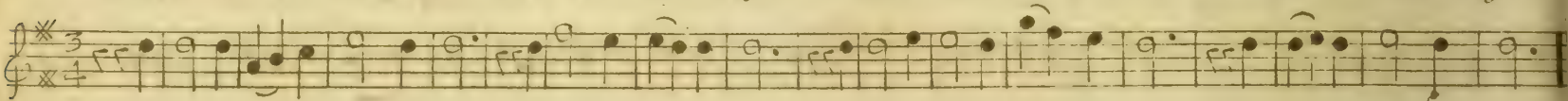
The Laud thereof the World about  
is shew'd and set abroad.

4 All Folk come forth, behold and see  
what Things the Lord hath wrought,  
Mark well the wondrous Works that he  
for Man to pass hath brought.

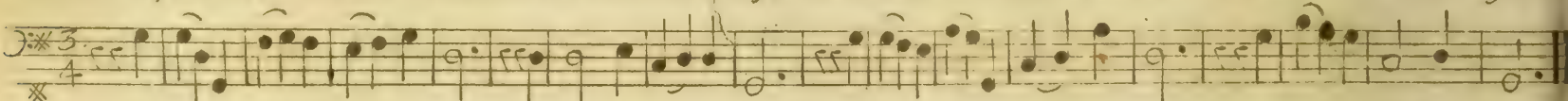
# *Singsing Tune Psalm the 68<sup>th</sup>*



*Let God arise and then his Foes, will turn themselves to Flight: His Enemies for Fear shall run, and scatter out of Sight.*



*Let God arise and then his Foes, will turn themselves to Flight: His Enemies for Fear shall run, and scatter out of Sight.*

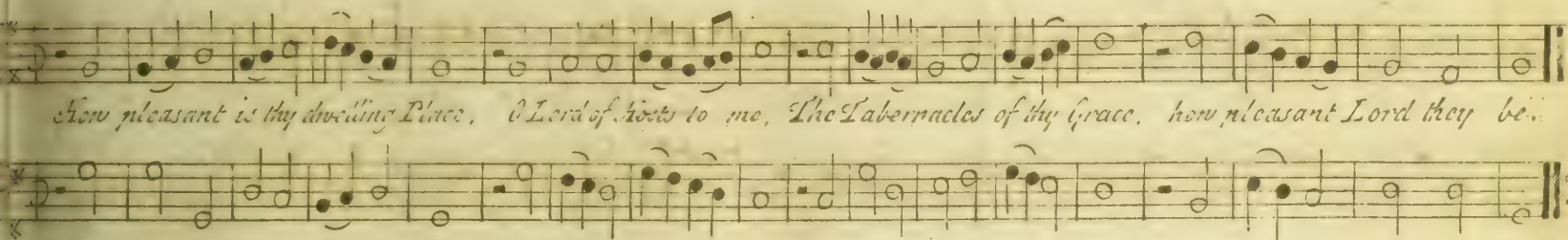
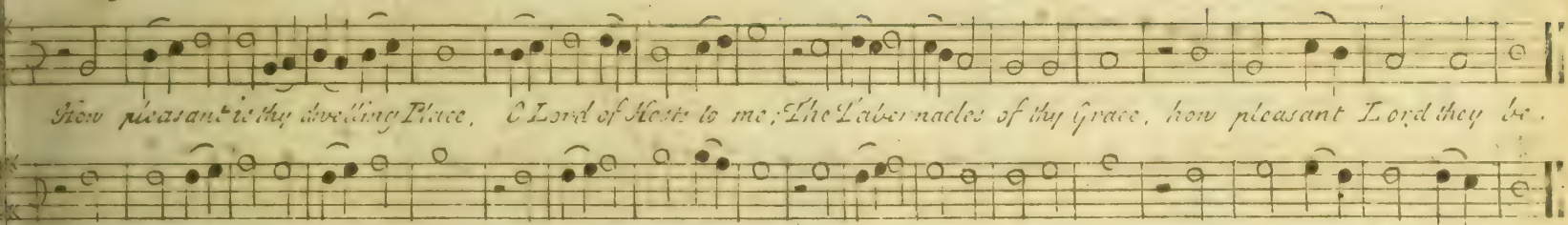


2 And as the Fire doth melt the Wax,  
and Wind blows Smoke away;  
So in the Presence of the Lord,  
the Wicked shall decay.  
3 But righteous Men before the Lord,  
shall heartily rejoice;

They shall be glad and merry all,  
and chearful in their voice;  
4 Sing Praise: sing Praise unto the Lord,  
who rideth on the Sky;  
Extol the great Jehovah's Name,  
and him still magnify.



*Cambridge Tune. Psalm the 84<sup>th</sup>*



*My Soul doth long full sore to go  
into thy Courts abroad;  
My Heart and Flesh cry out also  
for thee the living God:  
The Sparrows find a Room to rest,  
and save themselves from Wrong;*

*The Swallow also hath a Nest,  
wherein to keep her Young.  
4 These Birds full nigh thy Altar may  
have Place to sit and sing:  
O Lord of Hosts thou art always  
my only God and King.*

Borough Tune. Psalm the 76<sup>th</sup>

The musical score is written on four staves. The first two staves are in treble clef with a key signature of one sharp (F#). The last two staves are in bass clef with a key signature of one sharp (F#). The music is in common time (C). The lyrics are written below the staves. The first staff has the lyrics 'To all that no...w in Judah dwell,'. The second staff has the lyrics 'His Name is great in Is-ra-'. The third staff has the lyrics 'To all that no...w in Judah dwell, the Lord's clear...ly known; His Name is great in Is-ra-'. The fourth staff has the lyrics 'His Name is great in Is-ra-'. There are repeat signs (double dots) at the end of the first, second, and fourth staves.

To all that no...w in Judah dwell,

His Name is great in Is-ra-

To all that no...w in Judah dwell, the Lord's clear...ly known; His Name is great in Is-ra-

His Name is great in Is-ra-

2 At Salem he hath pitch'd his Tent,  
 to tarry there a Space:  
 In Sion also he is bent  
 to fix his dwelling Place.

3 And there he brake both Shaft and Bow  
 the Sword, the Spear and Shield:  
 His Enemies did overthrow  
 in Battle in the Field.



## Continued

Peo...ple of his own, a Peo...ple of his own, a People of his own.

a Peo...ple of his own, a Peo-ple of his own.

a Peo...ple of his own.....n, a People of his own.

a Peo....ple of his own, a Peo....ple of his own, a People of his own.

4 Thou art more worthy Honour, Lord,  
 more Might in thee doth lie,  
 Than in the strongest of the World,  
 that rob on Mountains high.

*Judham Tunc Psalm the 77<sup>th</sup> Ver. 11. 12. 13. 14.*

*I will regard and think upon the work . . . ing of the Lord; And all his Won- ders past and g*

*I will regard and think upon the work . . . ing of the Lord, And all his Won- ders past and g*

12. *Yea, all his Works I will declare,*

*And what he did devise:*

*To tell his Facts I will not spare,*

*and all his Counsel wise.*

13 *Thy Works, O Lord, are all upright*

*and holy all abroad:*

*What one hath strength to match the Ma*

*of thee, O Lord our God.*

## Continued

*I gla... d-ly wil... l re... cord.*

*I gla... d ly will re... cord.*

*I gla... d-ly will re - cord, I glad... ly will re - cord.*

*I gla... d-ly will re. cord, I glad... ly will re - cord.*

14. Thou art a God that doth forth show  
 thy Wonders ev'ry Hour:  
 And so doth make the People know  
 thy Virtue and thy Pow'r.

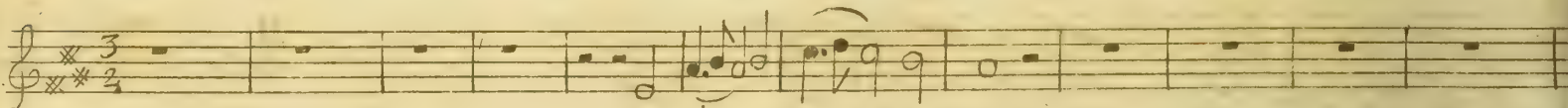


Lincoln Tune Psalm the 81<sup>st</sup>

to



Be joy-ful and lift up your Voice



who is our Strength and Stay;



Be light and glad, in God rejoyce

2 Prepare your Instruments most meet,  
 some joyful Psalm to sing;  
 Strike up with Harp, and Lute most sweet,  
 on ev'ry pleasant String.

3 Blow as it were in the New-Moon,  
 with Trumpets of the best;  
 As it is used to be done  
 at any solemn Feast.

Continued

:S:

Jacob's God always, Be joyful and lift up your voice, to Jacob's God al-ways, ways

:S:

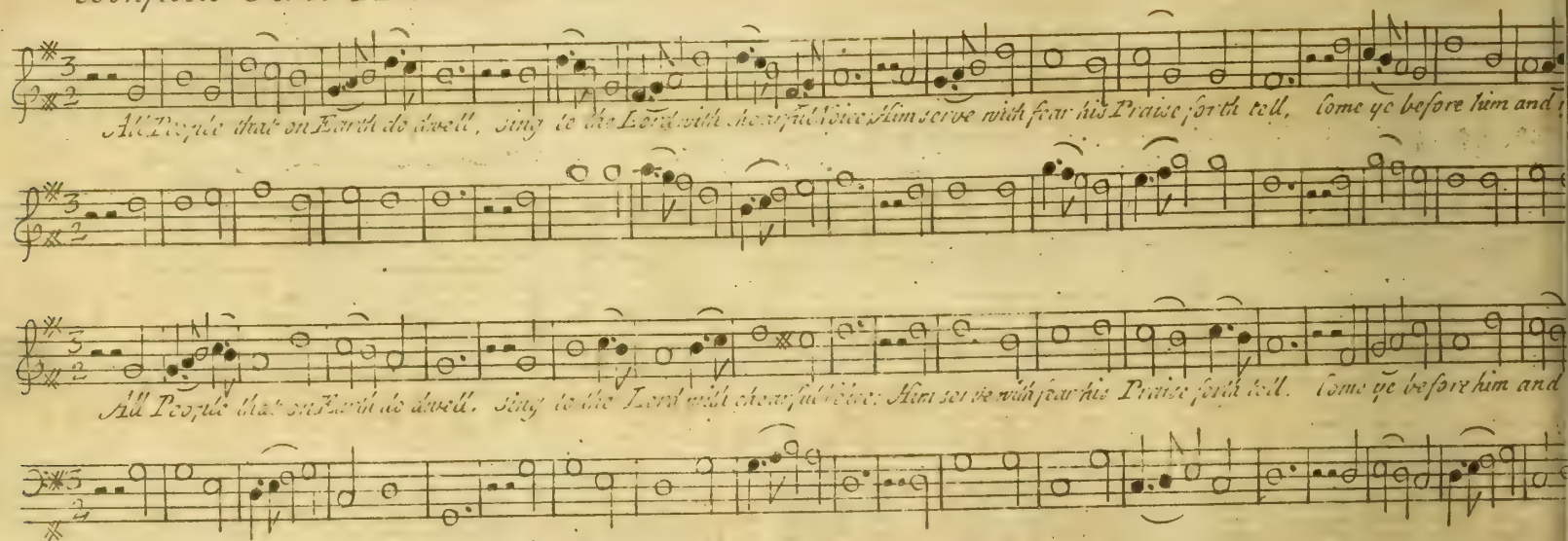
Be joyful and lift up your voice, to Jacob's God always ways

4 For this is unto Israel

a Statute which was made,

By Jacob's God and must full well  
be evermore obey'd.

34  
*Woolfield Tune Psalm the 100<sup>th</sup>*



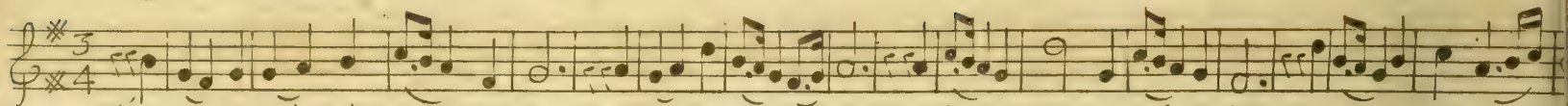
- 2 The Lord ye know is God indeed,  
 without our Aid he did us make;  
 We are his Flock he doth us feed,  
 and for his Sheep he doth us take.
- 3 O enter then his Gates with Praise,  
 approach with Joy his Courts unto;

- Praise, laud, and bless his Name alwa,  
 for it is seemly so to do.
- 4 For why? the Lord our God is good,  
 his Mercy is for ever sure;  
 His Truth at all Times firmly stood,  
 and shall from Age to Age endure.

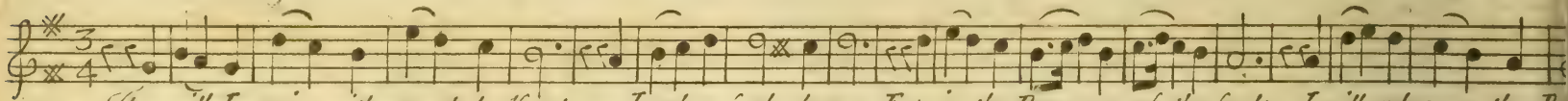
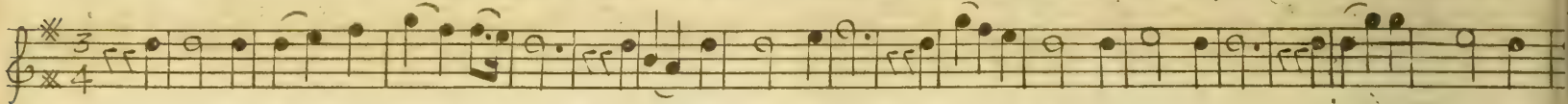


Like as the Hart doth pant and bray,  
So doth my Sou . . . . . I de-si-re alway,  
the Well-springs to obtain, So doth my Sou . . . . . I de-sire alway,  
Like as the Hart doth pant and bray,  
So doth my Sou . . . . . I desi-re alway,  
the Well-springs to obtain, So doth my Sou . . . . . I de-sire alway,  
with the Lord to remain.  
with the Lord to remain.  
with the Lord to remain.  
with the Lord to remain.

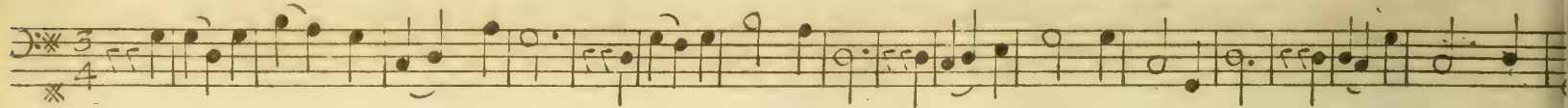
- 2 My Soul doth thirst and would draw near  
the living God of Might;  
Oh when shall I come and appear  
in Presence of his Sight.
- 3 The Tears all Times are my Repast,  
which from my Eyes do slide;  
Whilst wicked Men cry out so fast,  
where now is God thy Guide.

Rygate Tune. Psalm the 138<sup>th</sup>

*Thou wilt I praise with my whole Heart, my Lord my God always; Even in the Presence of the Gods, I will advance thy P*



*Thou wilt I praise with my whole Heart, my Lord my God always, Even in the Presence of the Gods, I will advance thy P*



2 Towards thy holy Temple I  
will look and worship thee:

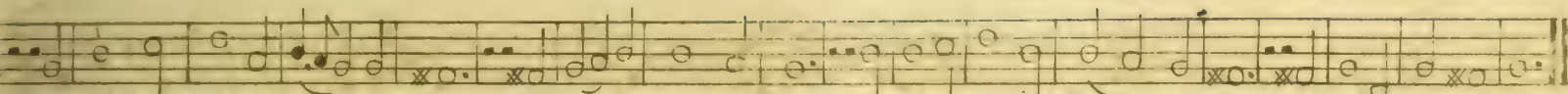
And praised in my thankful Mouth  
thy holy Name shall be.

3 Even for thy loving Kindness Sake  
and for thy Truth withal;

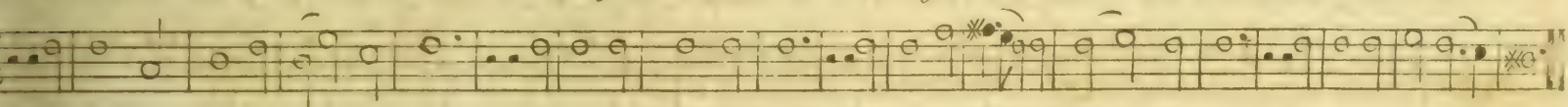
For thou thy Name hast by thy Word  
advanced over all.

When I did call thou heardest me,  
and thou hast made also,

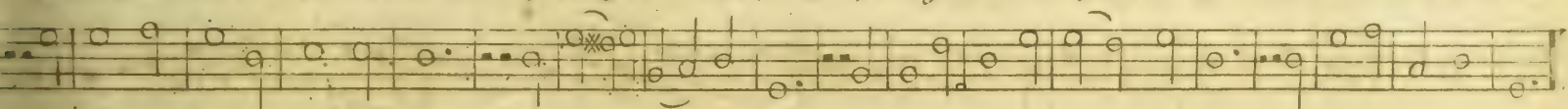
4 Thy Power of increased Strength,  
within my Soul to grow.



O Lord thou hast me try'd and known. my setting down dost know, My rising up and Thoughts far off. thou understandst it also.



O Lord thou hast me try'd and known. my setting down dost know My rising up and Thoughts far off. thou understandst it also.



My Path, yea, and my Bed likewise,  
 thou art about always  
 And by familiar Customs art  
 acquainted with my Ways.  
 No Word is in my Tongue, O Lord,  
 that is not known to thee:

Thou hast beset me round about,  
 and laid thy Hand on me.  
 4 Such Knowledge is too wonderful,  
 and past my Skill to gain:  
 It is so high that I unto  
 the same cannot attain.



38 *St John's Tune. Psalm the 92<sup>d</sup>*

*to praise the highest Lord: to sing with one a*

*It is a thing both good and meet, And to thy Name O thou most high,*

*to praise the highest Lord: to sing with one a*

3 Upon ten stringed Instrument,  
On Lute and Harp so sweet,  
With all the Mirth you can invent,  
of Instruments most meet.

4 For thou hast made me to rejoyce,  
in Things so wrought by thee  
That I have Joy in Heart and Voice  
thy handy Works to see.

*be-fore the Day be light. And to declare his Truth abroad, when it doth draw to Night, Night.*  
*the Kindness of the Lord, And to declare his Truth abroad when it doth draw to Night, Night.*  
*be-fore the Day be light.*

Lord, how glorious and how great  
 are thy Works round about?  
 deeply are thy Counsels set,  
 that none can find them out.

6 The Man unwise cannot tell how  
 this Work to pass to bring:  
 And Fools also are most unfit  
 to understand this Thing.

4<sup>o</sup> *Barrah Tune. Psalm the 98<sup>th</sup>*

For he hath wrought thro' out the  
a new and pleasant Song:

O sing ye now un-  
to the Lord,

2 With his Right Hand full worthily  
he doth his Foes devour:  
And gets himself the Victory  
with his own Arm and Pow'r.

3 The Lord doth make the People know  
his saving Health and Might:  
And also doth his Justice show  
in all the Heathen's Sight.



## Continued.

...ders great and strong, For he hath wrought thro' out the World his Won . . . . . ders great and strong, strong

For he hath wrought thro' out the World, his Won . . . . . ders great and strong, strong

4 His Grace and Truth to Israel

in Mind he doth record;

And all the Earth hath seen right well  
the Goodness of the Lord.

Coulson Tune Psalm the 105<sup>th</sup>

his Work . . . .

give Thanks un . . . . to God the Lord, and call upon his Name. Among the People all declare, his Work . . . .

3. In Honour of his Holy Name,  
 rejoyce with one Accord:  
 And let also the Heart be glad  
 of them that seek the Lord.

4. Seek ye the Lord, and seek the Strength  
 of his eternal Might:  
 Yea, seek his Face incessantly,  
 and Presence of his Sight.

## Continued.

ward his Fame: Sing joy-ful-ly unto the Lord.  
And talk of all his wondrous Works, that he hath wrought always.

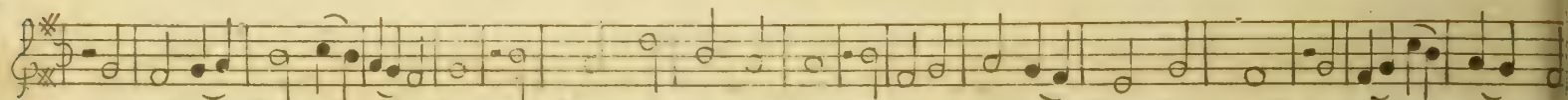
ward his Fame.  
And talk of all his wondrous Works, that he hath wrought always

ye sing unto him Praise,

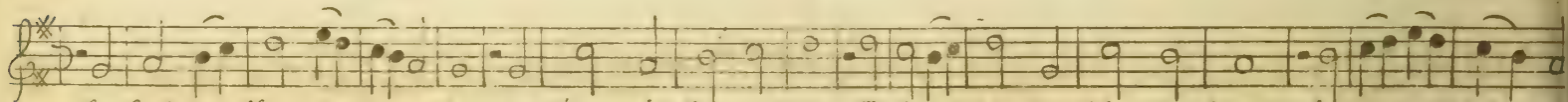
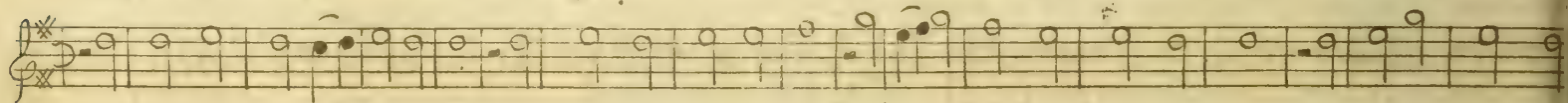
The wondrous Works which he hath done  
keep still in mindful Heart:  
Let not the Judgment of his Mouth  
out of your Mind depart.

6 Ye that of faithful Abraham,  
his Servants are the seed.  
Ye his Elect, ye Children that  
of Jacob do proceed.

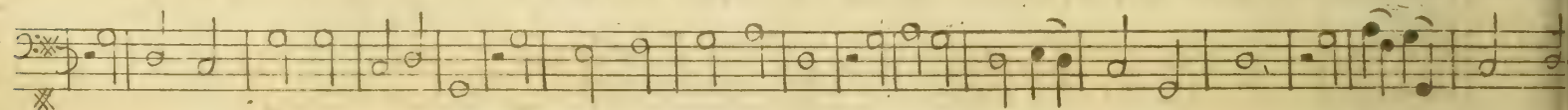


Milton Tune. Psalm the 108<sup>th</sup>

O God my Heart prepared is, my Tongue is likewise so; I will advance my Voice in Song, that I thy Praise may



O God my Heart prepared is, my Tongue is likewise so; I will advance my Voice in Song, that I thy Praise may



3 By me among the People, Lord,  
still praised shalt thou be:  
And I among the Heathen Folk  
will Praises sing to thee.

## Continued.

ake my Vi-ol and my Harp, sweet Melody to make; And in the Morning I my self, right ear-ly will awake.

ake my Vi-ol and my Harp, sweet Melody to make; And in the Morning I my self, right ear-ly will awake.

4 Because thy Mercy doth ascend  
 above the Heav'n's high:  
 Also thy Truth doth reach the Clouds  
 within the lofty Sky.

Yarmouth Tune. Psalm the 108<sup>th</sup>

O God my Heart prepared is, my Tongue . . . . . c, my Tongue is likewise s.

my Tongue . . . c is likewise so, my Tongue

O God my Heart prepared is, my Tongue . . . c is likewise so, my Tongue is likewise s.

my Tongue . . . . . c is likewise so, my kc.

2 Awake my Viol and my Harp  
 sweet Melody to make :  
 And in the Morning I my self  
 right early will awake .

3 By me among the People, Lord,  
 still praised shalt thou be :  
 And I among the Heathen Folk  
 will Praises sing to thee .



## Continued .

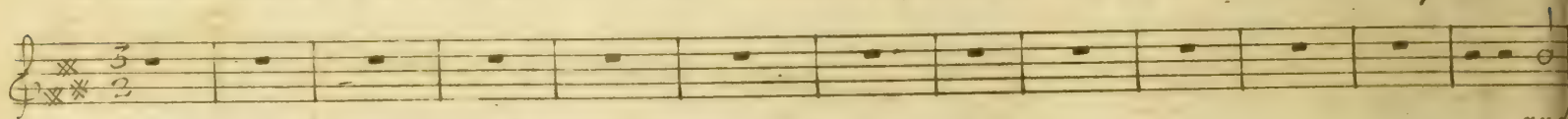
I'll advance my Voice in Song, that I thy Praise may show, that I thy Praise may show.  
 that I thy Praise may show, I &c.

I'll advance my Voice in Song, that I . . . . . thy Praise may show.  
 that I thy &c.

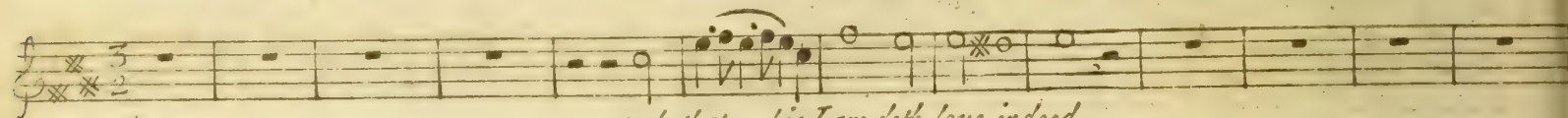
4 Because thy Mercy doth ascend  
 above the Heavens high :

Also thy Truth doth reach the Clouds  
 within the lofty Sky .

*Litchet Tune. Psalm the 12<sup>th</sup> Or to the 104<sup>th</sup> New Ver: for Whitsunday.*



and



and that his Law doth love indeed,



The Man is blest that God doth fear

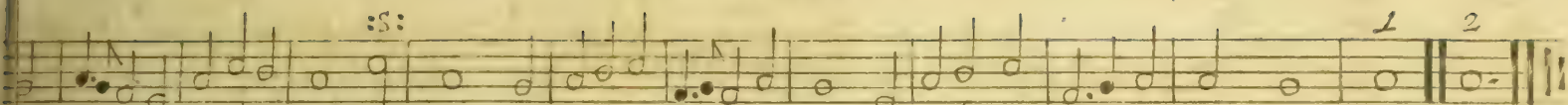


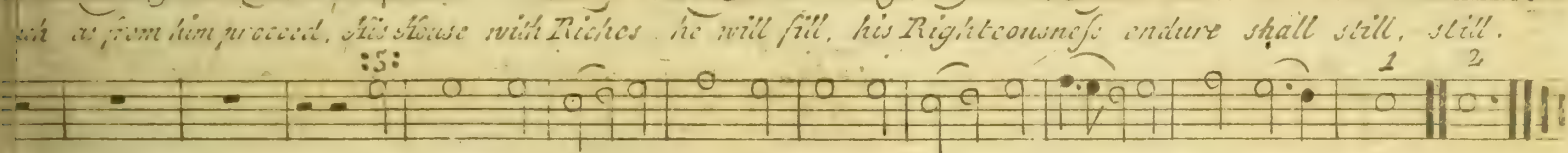
His seed on Earth God will uprear.

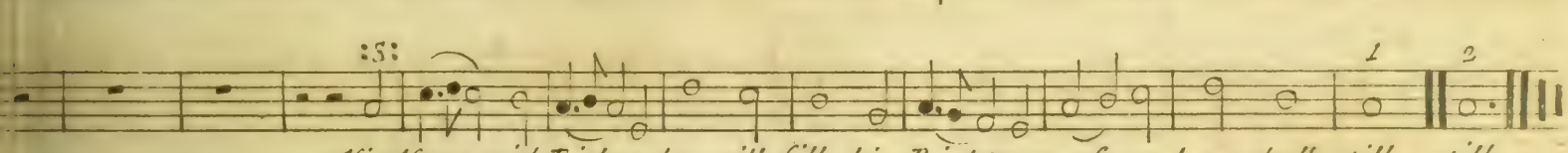
2 Unto the Righteous doth arise  
In Trouble Joy, in Darkness Light:  
Compassion great is in his Eyes,  
And Mercy always in his Sight.  
Yea Pity moveth him to lend,  
He doth with Judgment things expend.

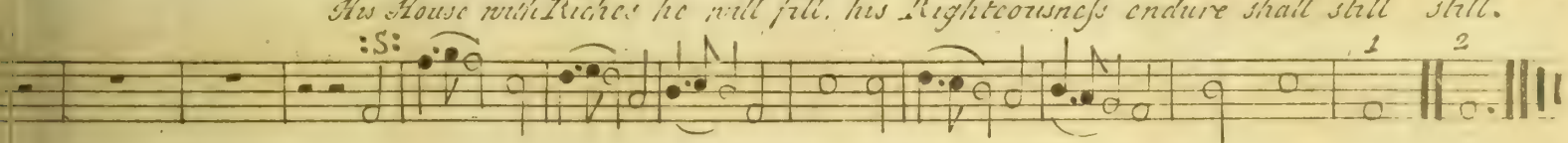
3 And surely he shall never fail,  
For in Remembrance had is he:  
No Tidings ill his Mind assail,  
Who in the Lord sure Hope doth see  
His Heart is firm, his Fear is past  
For he shall see his Foes down cast

Continued.


  
 as from him proceed, His House with Riches he will fill, his Righteousness endure shall still, still.


  
 His House with Riches he will fill, his Righteousness endure shall still, still.


  
 His House with Riches he will fill, his Righteousness endure shall still, still.


  
 His House with Riches he will fill, his Righteousness endure shall still, still.

4 He did well for the Poor provide,  
 His Righteousness doth still remain:  
 And his Estate with Praise abide.  
 Which wicked Men behold with Pain:  
 Yea, gnash their Teeth thereat shall they  
 And so consume and melt away.



*I lift my Heart to thee, my Go . . . . . d and Guide most just, Now suffer*

*my Go . . . . . d and Guide most just, most just.*

*I lift my Heart to thee, my Go . . . . . d and Guide most just and Guide most just, Now suffer*

*my Go . . . . . d and Guide most just, my God and Guide most just.*

2 Let not my Foes rejoyce,

Nor make a Scorn of me;  
And let them not be overthrown,  
That put their Trust in thee.

3 But Shame shall them befall,

Who harm them wrongfully;  
Therefore thy Paths and thy right Ways  
Unto me, Lord, describe.

Continued.

52

me to take no Shame, for i . . . . . n for in thee do I trust, trust  
1 2

for i . . . . . n for &c 1 2

me to take no Shame for i . . . . . n, for i . . . . . n thee do I trust, trust.  
1 2

for i . . . . . n, for &c.

4 Direct me in thy Truth,  
And teach me, I thee pray;  
Thou art my Saviour and my God,  
On thee I wait alway.

*Sandwich Tune. Psalm the 118<sup>th</sup> Ver: 21. 22. 23. 24. 25. for Christmas Day.*

The musical score is written on four staves. The first staff has a treble clef and a key signature of one sharp (F#). The second staff has a treble clef and a key signature of one sharp. The third staff has a treble clef and a key signature of one sharp. The fourth staff has a bass clef and a key signature of one sharp. The lyrics are written below the staves.

*Who hast me heard and art become*

*and e. . . . ver wil. . . I praise thee:*

*I will give Thanks to thee O Lord.*

22 The Stone which formerly among  
the Builders was refus'd,  
Is now become the Corner Stone,  
and chiefly to be us'd.

23 This was the mighty Work of God,  
it was the Lord's own Fact:  
And it is wond'rous to behold  
that great and noble Act.



*Continued.*

view un-to me, Who hast me heard and art become a Sa . . . . . view un-to me, me.

Who hast me heard and art become a Sa . . . . . view un-to me, me.

*This is the joyful Day indeed,  
which God himself hath wrought:*

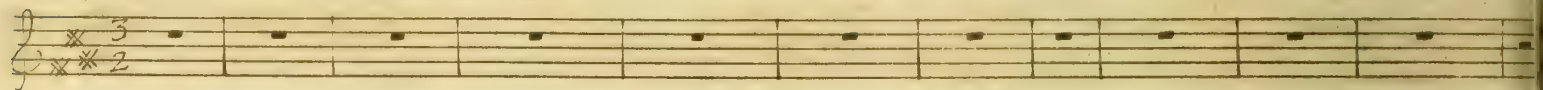
*Let us be glad and joy therein,  
in Heart, in Mind, in Thought.*

*25. Now help us, Lord, and preserue us,  
we wish with one Accord;*

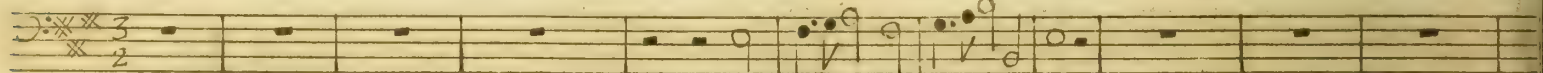
*Blessed is he that comes to us  
in the Name of the Lord.*

Banstead Tune. Psalm the 135<sup>th</sup>

*O praise him still all ye that be*



*O praise the Lord, praise ye his Name.*



*praise him with one Accord:*

2 *O praise him ye that stand and be  
in the House of the Lord :  
Ye of his Courts and of his House  
praise him with one Accord.*

3 *Praise ye the Lord for he is good,  
sing Praises to his Name :  
It is a good and pleasant thing  
always to do the same.*

*Praise him still all ye that be the Ser. . . . . vants of the Lord, Lord.*

*vants of the Lord*

*Praise him still all ye that be the Ser. . . . . vants of the Lord, Lord.*

*vants of the Lord*

4 For why? the Lord hath Jacob chose  
 his very own, ye see:  
 So hath he chosen Israel  
 his Treasure for to be.



Croyden Tune. Psalm the 122<sup>d</sup>

*I did in heart rejoyce to hear the Peoples Voice. In offer-ing so willingly in offering so willing will-*

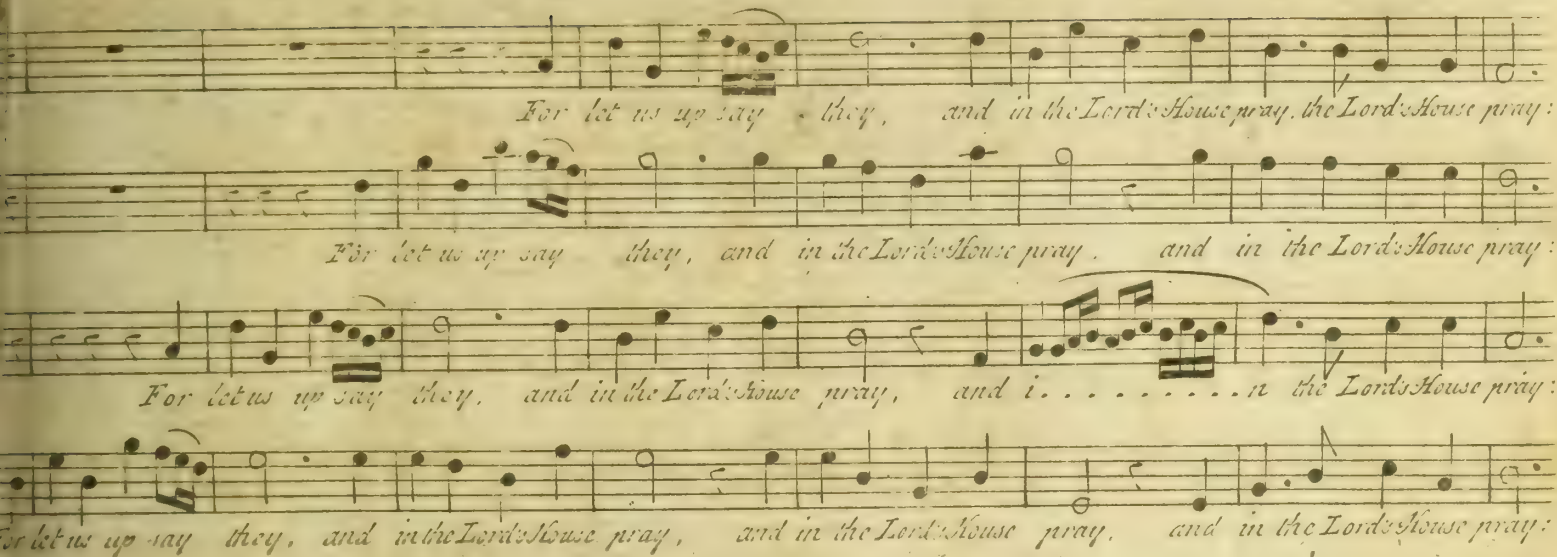
*In of-fer-ing so willingly in offer-ing so willing will-*

*I did in heart rejoyce to hear the Peoples Voice. In offer-ing so willingly in offering so wil-ling*

*In of-fer-ing so willingly in offer-ing so willing will-*

*thus spake, thus spake, thus spa-ke the Folk with a . . . . mi - ty.*

*thus spa-ke, thus spake the Folk with a . . . . mi - ty.*



For let us up say they, and in the Lord's House pray, the Lord's House pray:

For let us up say they, and in the Lord's House pray, and in the Lord's House pray:

For let us up say they, and in the Lord's House pray, and i. . . . . in the Lord's House pray:

For let us up say they, and in the Lord's House pray, and in the Lord's House pray, and in the Lord's House pray:

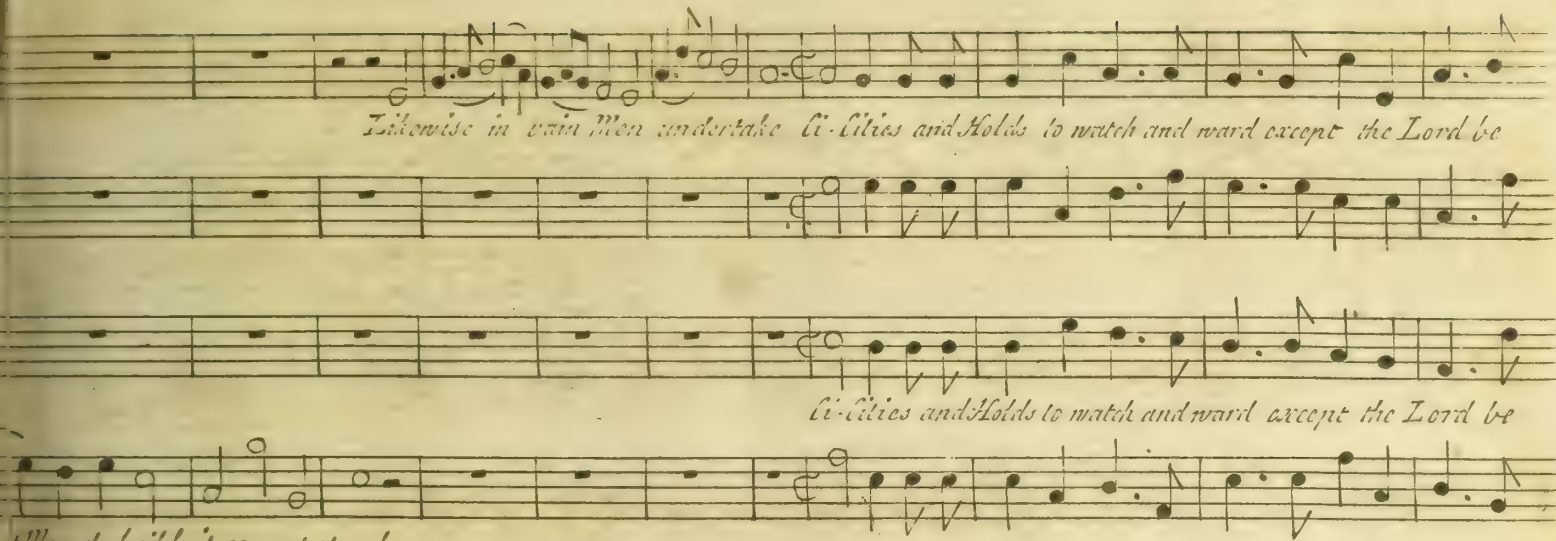
Our Feet that wander'd wide,  
 Shall in thy Gates abide;  
 O thou Jerusalem full fair:  
 Which art so seemly set,  
 Much like a city neat,  
 Whither the People do repair.

3 Their Tribes with one Accord  
 To give Thanks to the Lord,  
 Are thither bent their Way to take:  
 So God before did tell,  
 That there in Israel  
 Their Prayer together they should make.

58 *Hallow Tune. Psalm the 127<sup>th</sup>*

*Except the Lord, except the Lord the House doth make*  
*and thereunto doth set his Hand*  
*What Men do build, what*  
*their Safeguard* *li li Cities and Holds to watch and ward, except the Lord be their Safeguard*  
*to watch and ward*  
*their Safeguard* *li li Cities and Holds to watch and ward, except the Lord be their Safeguard*  
*Cities and Holds*

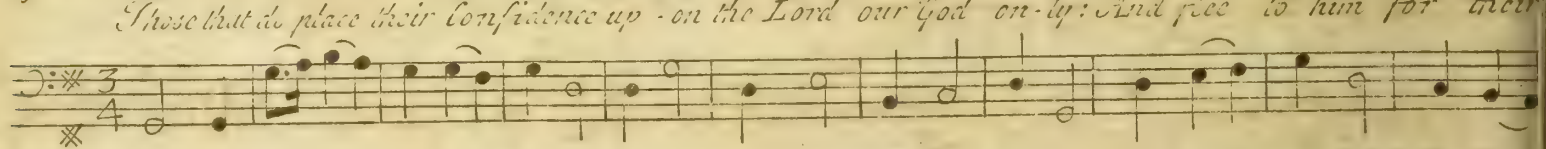
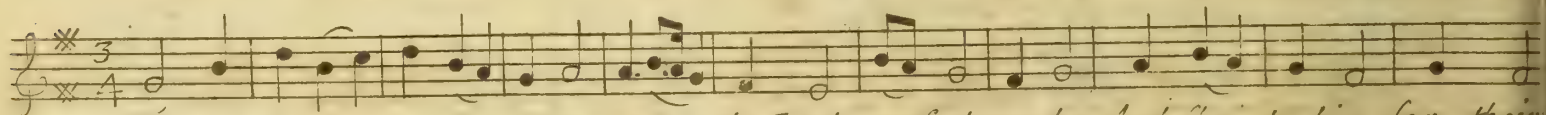
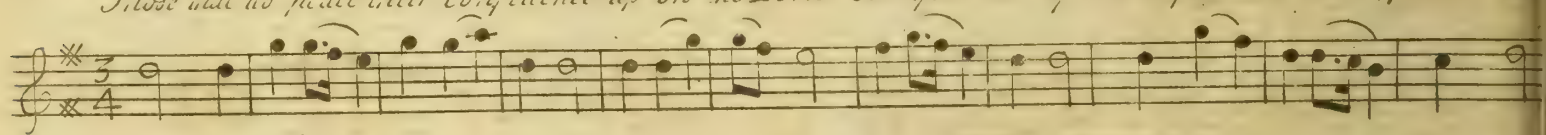




Men do build it cannot stand

Who in the Morn you rise early  
 And so at Night go late to Bed,  
 Eating with Carefulness your Bread:  
 Your Labour is but Vanity;  
 But those whom God doth love and keep  
 Enjoy all Things with quiet Sleep.

3 Therefore mark well when you do see  
 That Men have Heirs to enjoy their Land,  
 It is the Gift of God's own Hand:  
 For God doth multiply to thee,  
 Of his great Liberality,  
 The Blessings of Posterity.

Bridgwater Tune. Psalm the 225<sup>th</sup>

2 Their Faith is sure still to endure,  
Grounded on Christ the Corner Stone:  
Mov'd with no Ill, but standeth sure,  
Stedfast like to the Mount Sion.

3 And as about Jerusalem,  
The mighty Hills do it compass  
So that no Foes can come to them  
To hurt that Town in any case.

## Continued.

*In all their Need and Mi . . . . . se - ry.*  
*In all their Need and Mi . . . . . se - ry.*  
*In all their Need and Mi . . . . . se - ry.*  
*In all their Need and Mi . . . . . se - ry.*

& So God indeed, in ev'ry Need,  
 His faithful People doth defend,  
 Standing them by assuredly,  
 From this Time forth World without End.




62 *Seal Tune. Psalm the 145<sup>th</sup>*

The musical score is written on four staves. The first two staves form a system, and the next two form another. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is primarily composed of quarter and eighth notes, with some rests. The lyrics are written below the staves, following the rhythm of the music. The lyrics are: "Thee will I laud my God and King, and bleſs thy Name al - ways and bleſs thy Name al - ways: and ble . . . . . ſe &c . Thee will I laud my God and King and ble . . . . . ſe thy Name al - ways: and ble . . ſe thy &c"

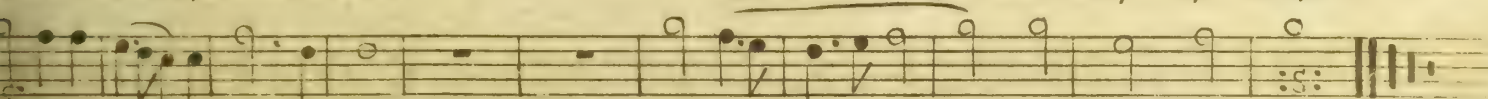
2 Great is the Lord most worthy Praise,  
 his Greatneſs none can reach;  
 From Race to Race they ſhall thy Works  
 praife, and thy Power preach.

3 I of thy glorious Majesty  
 the Beauty will record;  
 And meditate upon thy Works  
 moſt wonderful O Lord.

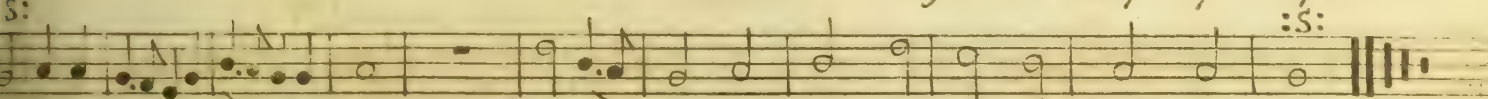
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S:  :S:

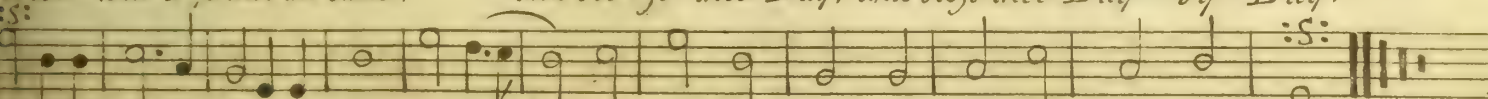
For ever will I praise the same. and ble...ss thee Day by Day.

S:  :S:

and ble.....ss thee Day by Day.

S:  :S:

For ever will I praise the same. and ble-ss thee Day, and bless thee Day by Day.

S:  :S:

and ble-ss thee Day by Day, and bless thee Day by Day.

4 And thy shall of thy Pow'r and of  
 thy fearful Acts declare :  
 And I to publish all abroad  
 thy Greatness will not spare .

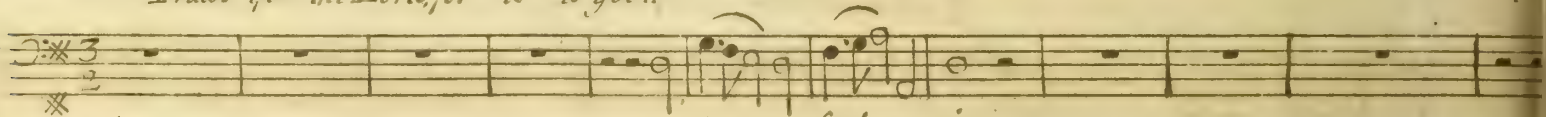
64 Orpington Tune. Psalm the 147<sup>th</sup>



For it is plea-sant and to praise



Praise ye the Lord, for it is good



un-to our God to sing:

2 The Lord his own Jerusalem  
he buildeth up alone:  
And the disperst of Israel,  
doth gather into one.

3 He heals the broken in their Heart,  
their Sores up doth he bind;  
He counts the Number of the Stars,  
and names them in their Kind.



For it is pleasant and to praise, it is a comely thing, thing

is a come - ly thing

For it is pleasant and to praise, it is a come-ly thing, thing

- 4 Great is the Lord, great is his Pow'r,  
 his Wisdom infinite:  
 The Lord relieves the Meek, and throws  
 to Ground the wicked Wight.

Eynsford Tune. Psalm the 143<sup>th</sup>

A-bove the Sta. . . .

Give Laud unto the Lord from Heav'n that is so high; Praise him in Deed and Word

A-bove the Sta. . . .

- 2 Praise him both Moon and Sun,  
Which are so clear and bright:  
The same of you be done,  
Ye glittering Stars of Light.  
And you no less, Ye Heavens fair,  
Clouds of the Air, his Laud express.

... r-ry Sky. And at-so ye His Angels all, Ar-mies royal, praise joy... ful-ly, ly.

And at-so ye His Angels all, Ar-mies roy-al praise joy... ful-ly, ly.

... r-ry Sky

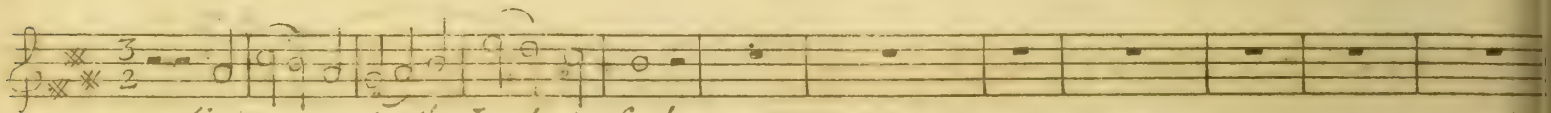
- 3 For at his Word they were  
 All formed as we see,  
 At his Voice did appear,  
 All Things in their Degree,  
 Which he set fast, to them he made  
 A Law and Trade, always to last.



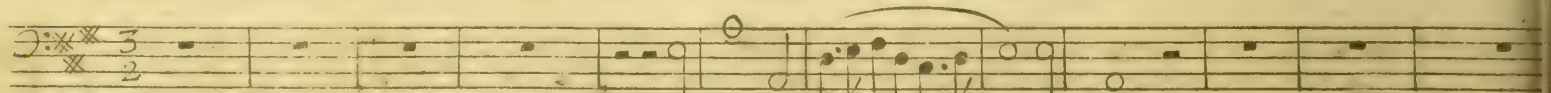
*Meesthanti Tune. Psalm the 145<sup>th</sup>*



*And let the Praise of him*



*Sing ye un-to the Lord our God,*



*a new joye . . . . . sing Song:*

2 *Let Israel rejoyce in God,  
and Praises to him sing:  
And let the Seed of Sion be  
most joyfull in their Sing.*

3 *Let them sound Praise with Voice of Lute  
unto his holy Name:  
And with the Timbrel and the Harp,  
Sing Praises to the same.*

Continued

ard

And let the Praise of him be heard, his Ho . . . . . ly Saints among, mong.

his Ho . ly Saints among:

And let the Praise of him be heard, his Ho . . . . . ly Saints among, mong.

4 For why; the Lord his Pleasure all  
 hath in his People set:  
 And by Deliv'rance he will raise  
 the Meek to Glory great.

*Shoreham Tune. Psalm. the 150<sup>th</sup> N. 1.*

*I praise the Lord in this... blest Place, from whence his good whence his goodness largely flows; Praise him*

*O praise the Lord in this... blest Place, from whence his Goodness largely flows Praise him*

*from whence his good whence his goodness largely flows.*

2 Praise him for all the mighty Acts  
which he in our Behalf has done;  
His Kindness this Return exacts,  
with which our Praise should equal run.

3 Let the shrill Trumpet's warlike Voice  
make Rocks and Hills his Praise rebound  
Praise him with Harp's melodious Noise,  
and gentle Psaltry's Silver Sound.



## Continued

... where he his Face unveil'd in perfect Glo... ry shows, shows.

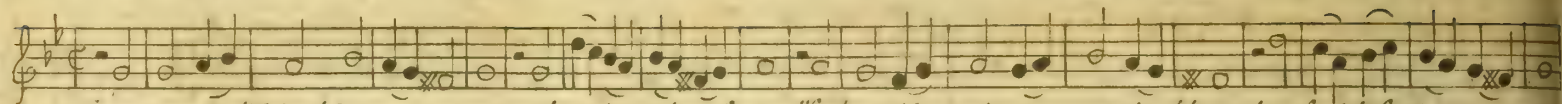
... where he his Face unveil'd in perfect Glo... ry shows, shows.

... where he his Face unveil'd in perfect Glo... ry shows, shows.

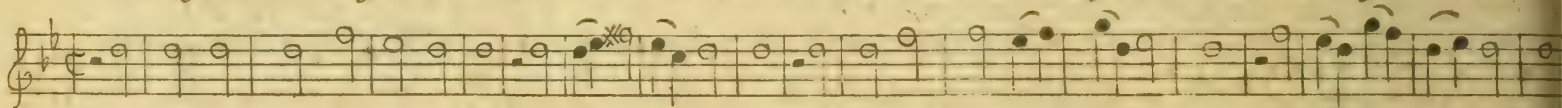
... where he his Face unveil'd in perfect Glo... ry shows, shows.

4 Let Virgin Troops soft Timbrels bring,  
 and some with graceful Motion dance;  
 Let Instruments of various Strings,  
 with Organs join'd his Praise advance.

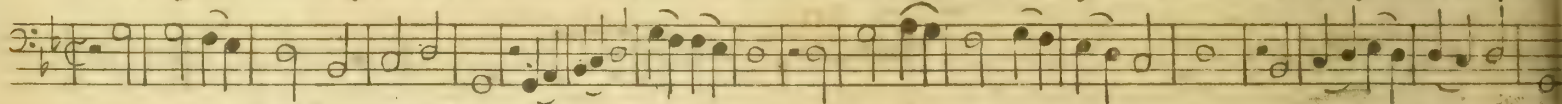
*A Funeral Hymn. Or to the 103<sup>d</sup> Psalm. Ver. 13<sup>th</sup> &c.*



*Since our good Friend is gone to rest, within the silent Grave, We hope his Soul's a-mong the blest, let fruitless Sorrows wail*



*Since our good Friend is gone to rest, within the silent Grave, We hope his Soul's among the blest, let fruitless Sorrows wail*



- 2 Our Loss is now his greatest Gain,  
let no rude Hand annoy,  
His Dust now sleeps (exempt from Pain)  
in hopes of future Joy.
- 3 We at the great and joyful Day,  
shall all together meet:  
And there our awful Homage pay,  
at our kind Master's Feet.
- 4 Then the great Judge from his high Throne,  
bright crowns of gold shall give:

- To such as have his Precepts known,  
and study'd well to live.
- 5 Oh! let us then our Hearts prepare,  
for that uncertain Hour:  
Lest Death should end our Pain and Care,  
in Sin, by Satan's Pow'r.
- 6 Lord! give us grace our Time to spend,  
in Virtue's prudent Way:  
That when our latter Days do end,  
no Guilt may us dismay.

Antiphon the 1<sup>st</sup> taken out of the 47<sup>th</sup> Psalm for Ascension Day, or the Sunday after.

O clap your Hands to - geth - er clap your Hands together all ye People O sing unto God with the Voice with the

O clap your Hands together all ye People: O sing unto God with the

clap your Hands to - geth - er to geth - er all ye People O sing unto God with the Voice with the

O clap your Hands to - geth - er clap your Hands together all ye People O sing unto God with the

Voice

the Voice of Me-lo-dy, dy.

Voice with the Voice the Voice of Me-lo-dy, dy. For the Lord is high is high and to be feared he is the great

For the Lord is



## Continued.

*O clap your Hands to - geth - er. clap your Hands together all ye People O sing*  
*O clap your Hands together all ye People*  
*King upon all the Earth O clap your Hands to - geth - er to - gether all ye People O sing*  
*O clap your Hands to - geth - er clap your Hands together*  
*O sing Praises sing Praises in*  
*a mer - ry Noise and the Lord with the Sound of the Trum . . . . . pet*  
*O sing Praises sing Praises in*

unto God with the Voice with the Voice  
the Voice of Melody, dy.

O sing unto God with  
God is gone up is gone up is gone up with

unto God with the Voice, with the Voice with the Voice the Voice of Melody, dy.

O sing unto God with

to our God. O sing Praises sing Praises unto our King.

to our God. O sing Praises, sing Praises unto our King

God is gone up is gone up is gone up with

God is gone up is gone up is gone up with a mer-ry

a merry Noise  
 and the Lord with the sound of the Trum . . . . . per.  
 es sing Praises unto our God O sing Praises sing Praises un-to our King.  
 es sing Praises un-to our God O sing Praises sing Praises un-to our King.



hem the 2<sup>d</sup> taken out of the 1<sup>st</sup> Chap of Revelations, for Easter Day.

*I heard a great Voice as of a Trum - pet a Trum - pet*

*I heard a great Voice a great Voice as of a Trum - pet a Trum...*

*I heard a great Voice I heard a great Voice as of a Trum - pet a Trum...*

*I heard a great Voice a great Voice a great Voice as of a Trum - pet a Trum...*

*Trum - pet saying I am Alpha and O - me - ga the first and the last I am Alpha*

*... pet and O me - ga*

*... pet saying I am Alpha and O - me - ga the first the first and the last I am Alpha*

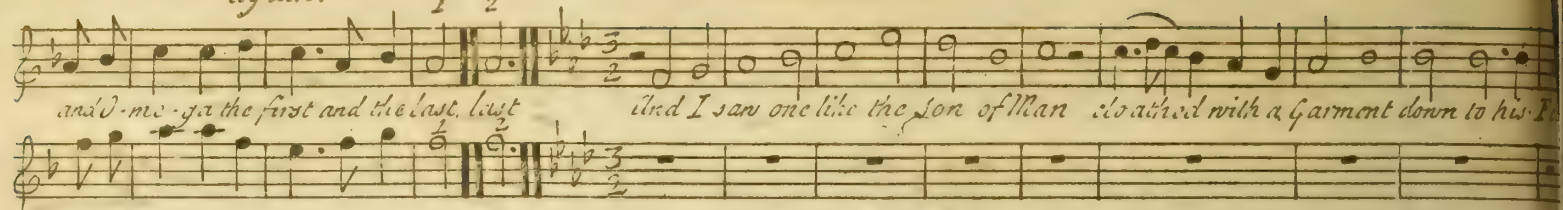
*saying I am Alpha and O - me - ga the first and the last*

78 Repeat I heard a great Voice)  
again.

Continued.

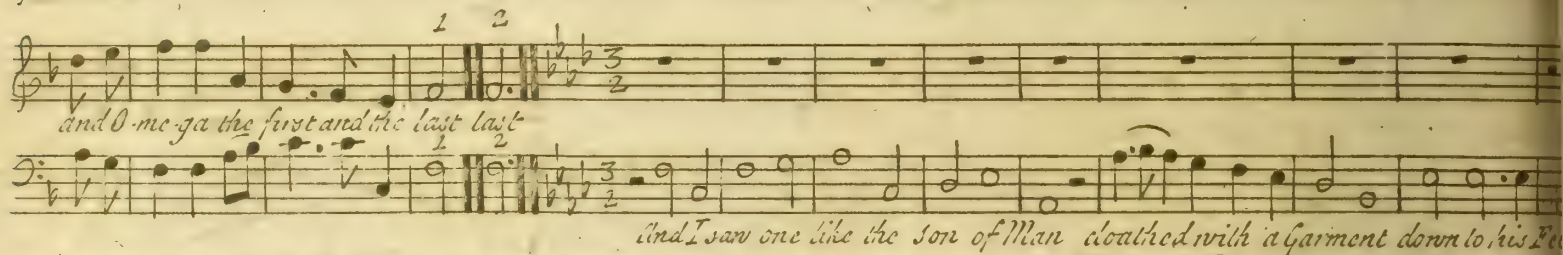
1 2 3 2

and O-me-ga the first and the last, last And I saw one like the Son of Man clothed with a Garment down to his Feet

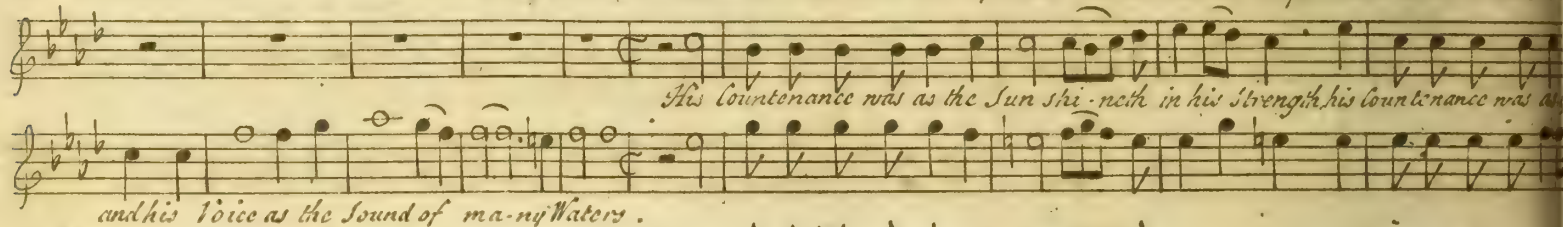


1 2 3 2

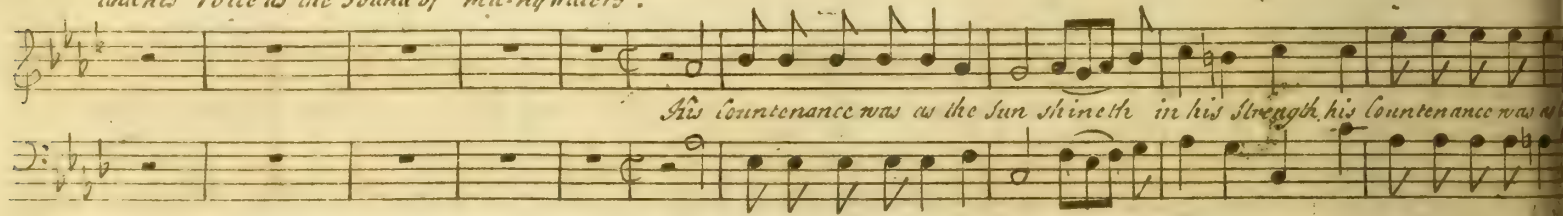
and O-me-ga the first and the last, last And I saw one like the Son of Man clothed with a Garment down to his Feet



His Countenance was as the Sun shineth in his Strength, his Countenance was as  
and his Voice as the Sound of many Waters.



His Countenance was as the Sun shineth in his Strength, his Countenance was as



*His Feet like unto fire... Brass*

*and his Hair were white like Wool as white as Snow*

*and his Eyes were as a Flame of Fire*

*shineth in his Strength*

*And when I saw him I fell I fell at his Feet as dead, dead.*

*shineth in his Strength*

*And when I saw him I fell at his Feet as dead, dead And he laid his right*

*And he laid his right*



*I am he that liveth and was dead I am he that liveth and was dead, and be*

(brisk)

*Stand upon me saying unto me fear not I am he that liveth and was dead I am he that liveth and was dead, and be*

*hold I am alive for evermore Amen :S: A men I am alive for evermore Amen men*

*hold I am alive for evermore Amen :S: A men I am alive for evermore Amen men*

them the 3<sup>d</sup> taken out of the 145<sup>th</sup> Psalm for Whitsunday.

I will magnific thee O God O go.....d my King and I will prais.....e thy Name for  
I will magnific thee O God my King and I will praise thy Name for  
ever and ever will praise thy Name for e.....ver and ever, ver<sub>2</sub> cv.....  
will praise thy Name thy Name for ever and ever for ever and ever ever  
ry Day will I give Thank.....s give Thanks unto thee cv.....ry Day cv.....ry  
cv.....ry Day will I give Thank.....s un-to thee cv.....ry Day 2  
Day cv.....ry Day will I give Thank.....s give Thanks unto thee, to thee  
cv.....ry Day cv ry Day every Day will I give Thanks give Thanks unto thee, to thee

Great is the Lord and marvellous, great is the Lord and marvellous, great is the Lord great is the Lord g

Great is the Lord and marvellous great is the Lord and marvellous great is the Lord great is the Lord g

One Generation shall praise . . . thy Works unto another shall praise . . .

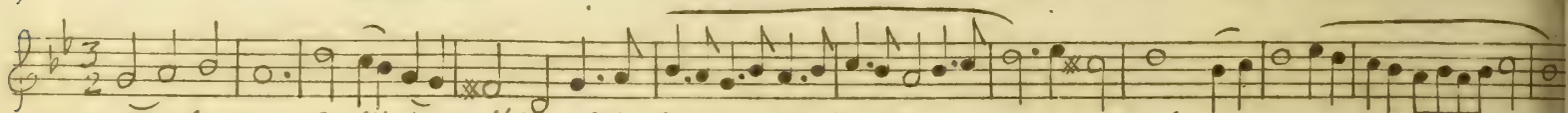
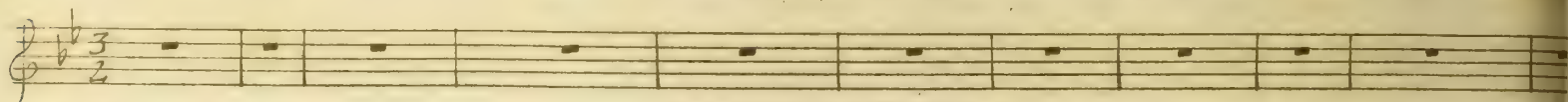
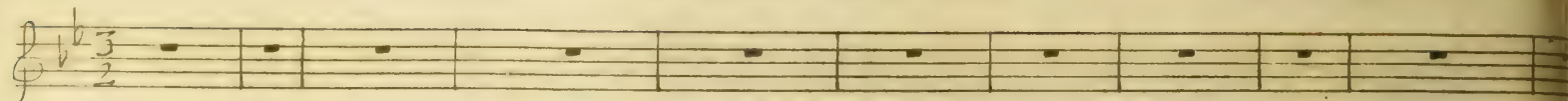


the Lord and marvellous there is no end, there is no end, there is no end no end of his greatness.

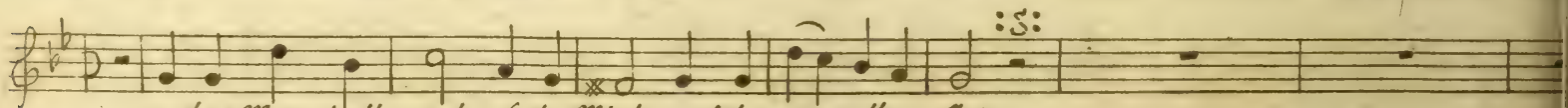
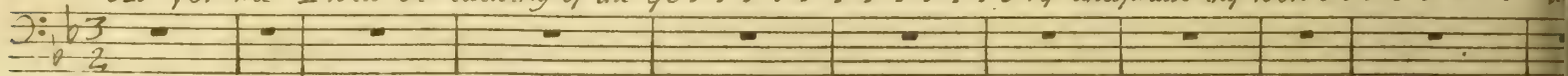
the Lord and marvellous there is no end there is no end there is no end no end of his greatness



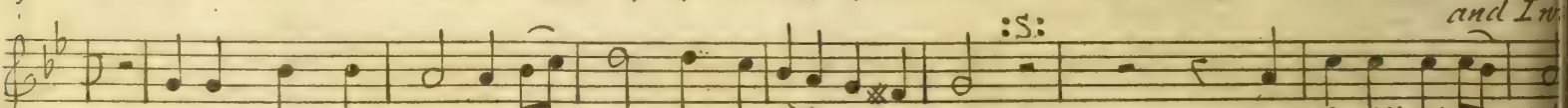
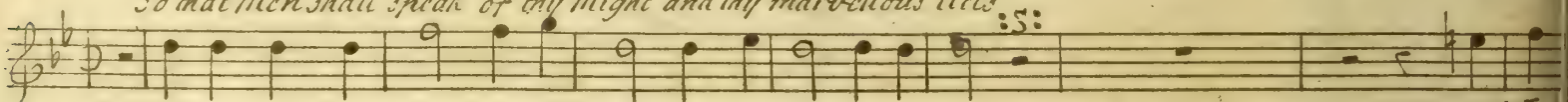
thy Works in to another and declare and declare and declare and declare thy Power



*As for me I will be talking of thy Gl. . . . . o-ry and praise thy won . . . . . d*

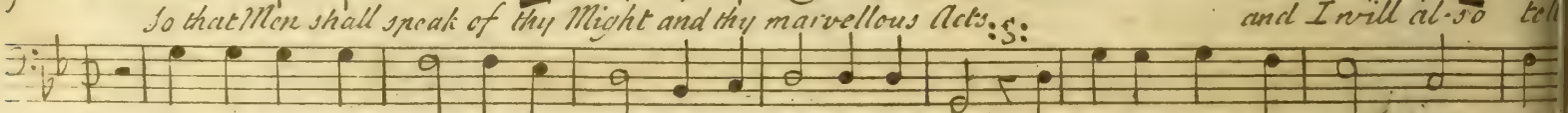


*So that Men shall speak of thy Might and thy marvellous Acts*

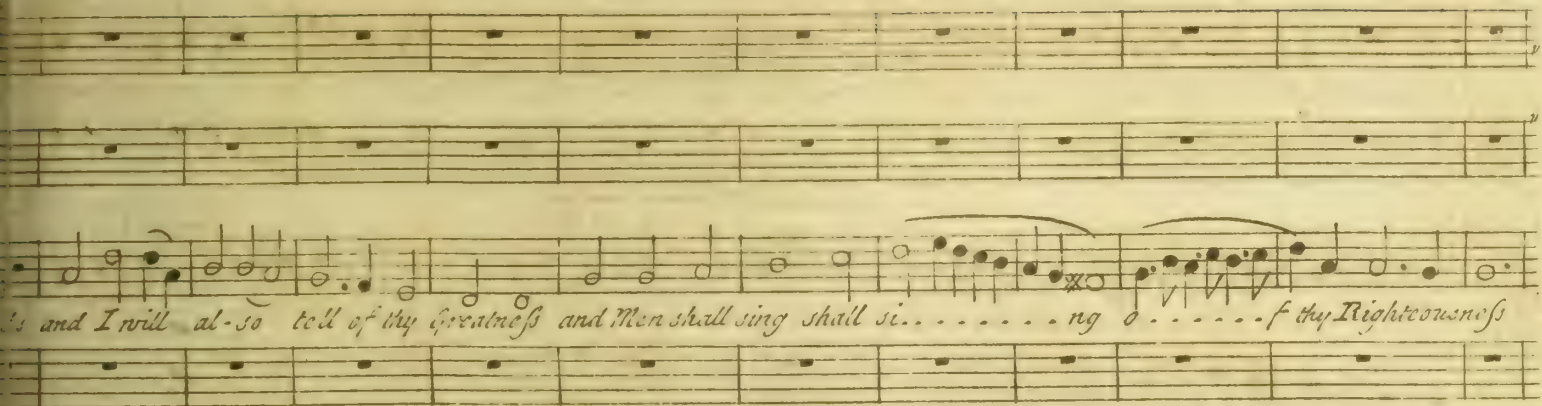


*So that Men shall speak of thy Might and thy marvellous Acts*

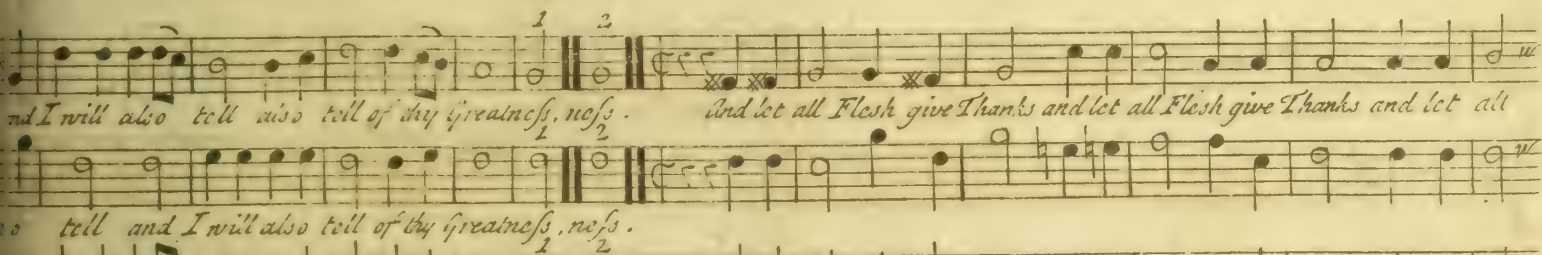
*and I will al-  
so tell*



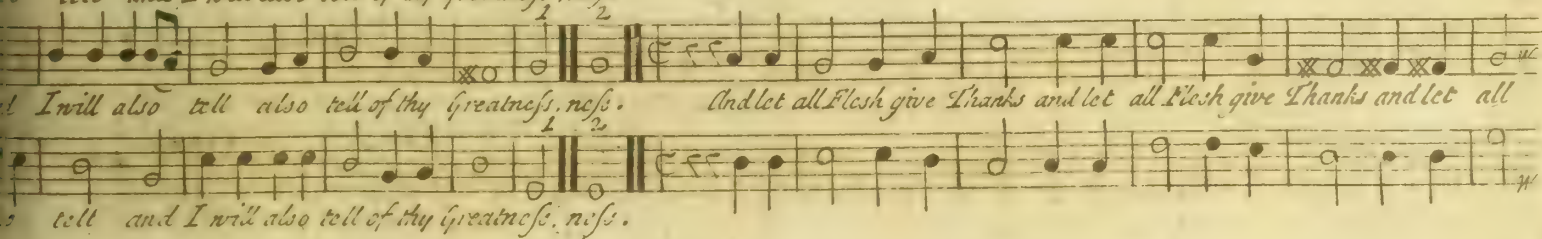
*and I will al-  
so tell and I will*



and I will al-so tell of thy Greatness and Men shall sing shall si... .. ng o... .. f thy Righteousness



and I will also tell also tell of thy Greatness<sup>1</sup><sub>2</sub>. And let all Flesh give Thanks and let all Flesh give Thanks and let all  
tell and I will also tell of thy Greatness<sup>1</sup><sub>2</sub>.



I will also tell also tell of thy Greatness<sup>1</sup><sub>2</sub>. And let all Flesh give Thanks and let all Flesh give Thanks and let all  
tell and I will also tell of thy Greatness<sup>1</sup><sub>2</sub>.



*Flesh give Thanks unto his ho - ly Name for e - ver and ever give Thanks unto his Name for ever and ever for ever and ever*

*Flesh give Thanks unto his ho - ly Name for ever and ever give Thanks unto his Name for ever and ever for ever and ever*

*So that Men shall speak of thy Might and thy marvellous Acts: and I will also tell also tell of thy greatness.*

*So that Men shall speak of thy Might and thy marvellous Acts: and I will also tell and I will also tell also tell of thy greatness.*

them the 4<sup>th</sup> taken out of the 124<sup>th</sup> Psalm for the 5<sup>th</sup> of November.

87.

If the Lord himself had not been on our side now may I say

If the Lord himself the Lord

If the Lord himself had not been the Lord himself had not been on our side now may I say

If the Lord him - self the Lord him - self the Lord

If the Lord himself had not been on our side when Men rose up against us

If the Lord himself had not been on our side when Men rose up against us

they had on allowed on allowed us up quick

Yea the Waters had drown'd us and the Stream . . . had gone o-ver our Soul. Yea the Waters had drown'd us and

The Snare is broken and we are de-liv-er-ed Our Help is:

Our Help is:

is escap'd Even as a Bird out of the Snare of the Fowler



{ Repeat If the Lord himself } Continued.  
then from the Repeat

1 2

... I had gone over our Souls, Souls

1 2

... had gone over our Souls, Souls. But prais...ed be the Lord

1 2

But prais...ed be the Lord our Soul

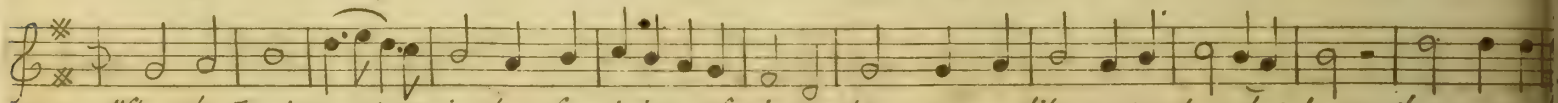
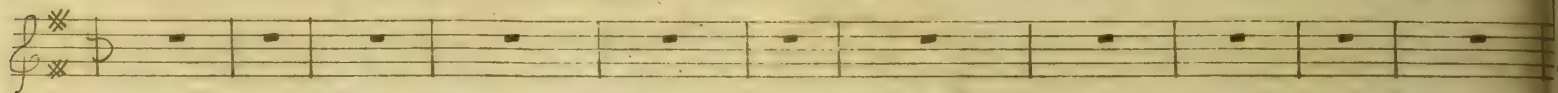
in the Name Our Help standeth in the standeth in the Name of the Lord who made Heav'n and Earth

Our Help standeth in the Name Our Help

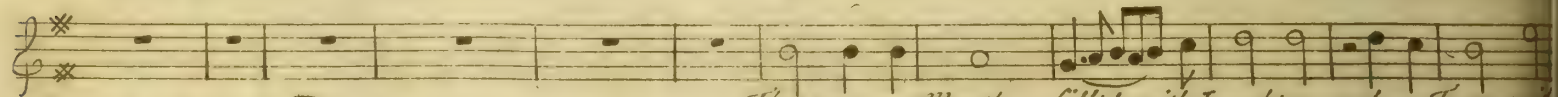
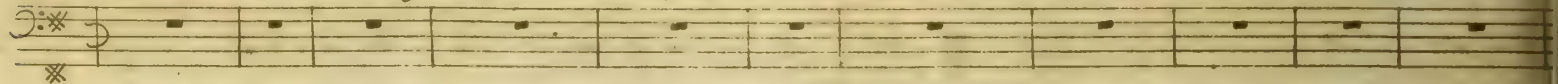
in the Name our Help standeth in the Na... me of the Lord who made Heav'n and Earth

Our Help standeth in the Name Our Help

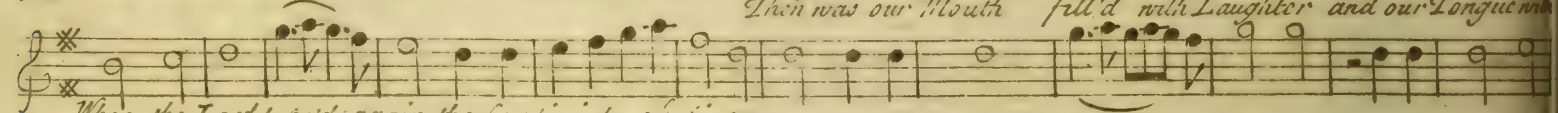
90 Anthem the 5<sup>th</sup> taken out of the 126<sup>th</sup> Psalm for the 29<sup>th</sup> of May.



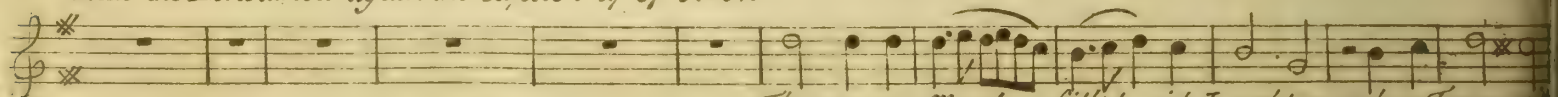
When the Lord turn'd again the Captivity of Si-on then were we like unto them that dream then were we



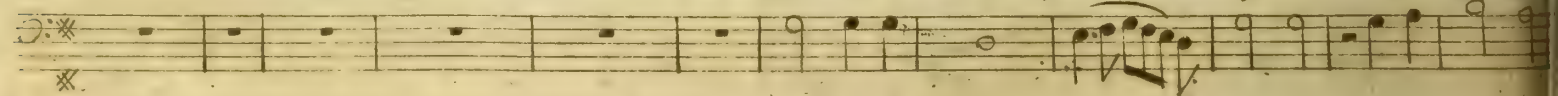
Then was our Mouth fill'd with Laughter and our Tongue with

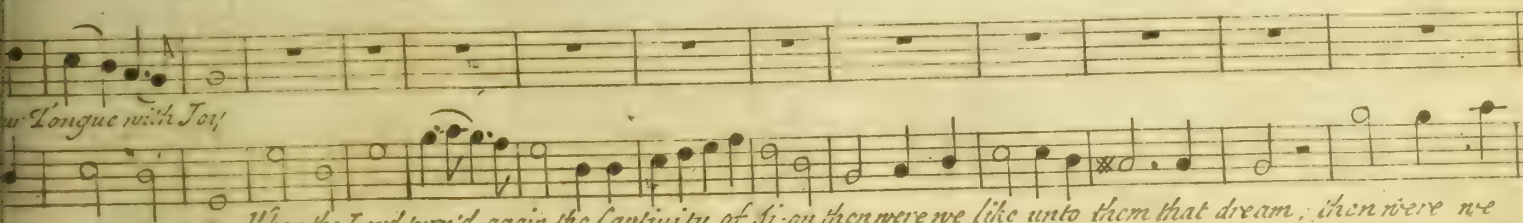
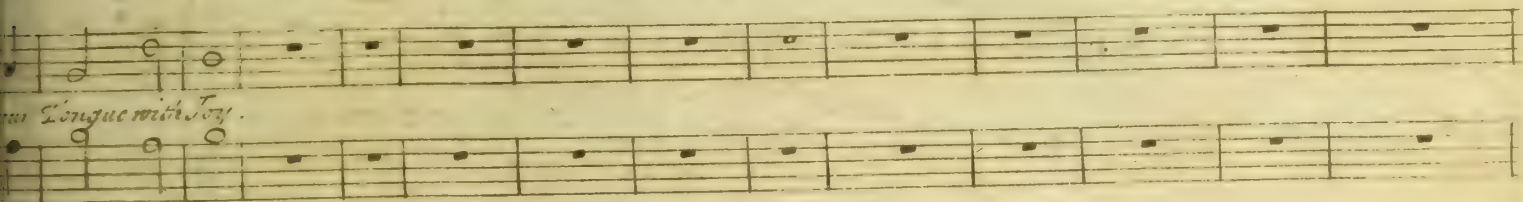
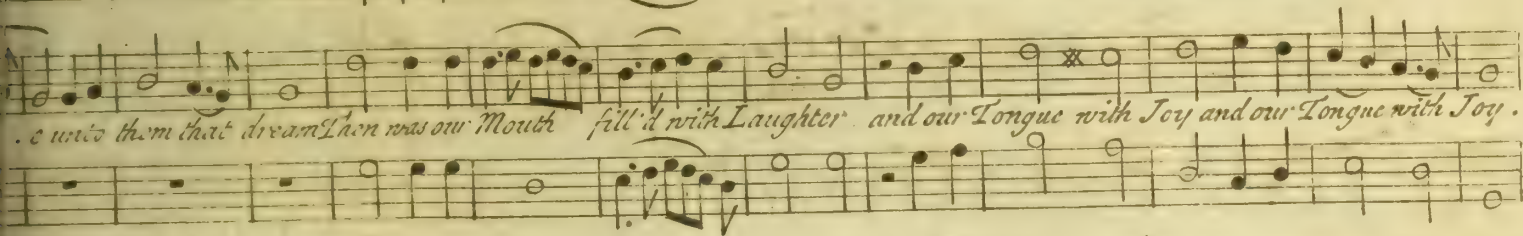
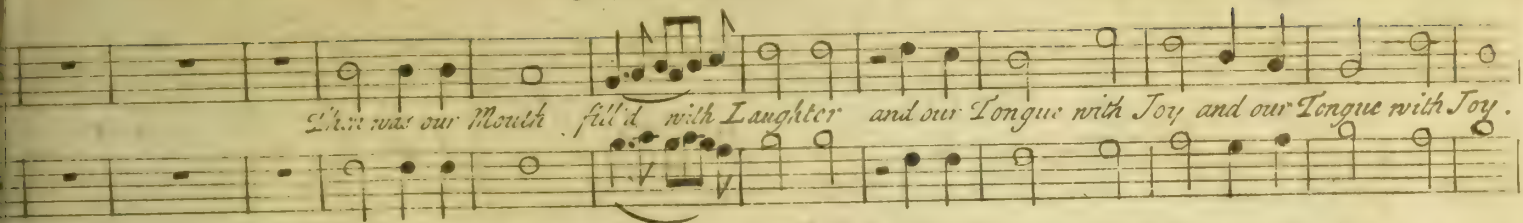


When the Lord turn'd again the Captivity of Si-on



Then was our Mouth fill'd with Laughter and our Tongue with





When the Lord turn'd again the Captivity of Si-on then were we like unto them that dream, then were we



Then was our Mouth fill'd with Laughter and our Tongue with Joy and our Tongue with  
 Then was our Mouth fill'd with Laughter and our Tongue with Joy and our Tongue with  
 \* lik . . . e unto them that dream  
 great things for us al-ready where-of we rejoyce, whereof we rejoyce, whereof we rejoyce  
 great things for us already whereof we rejoyce whereof we rejoyce whereof we rejoyce

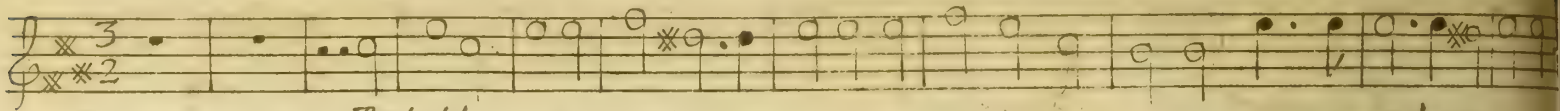
## Continued.

95

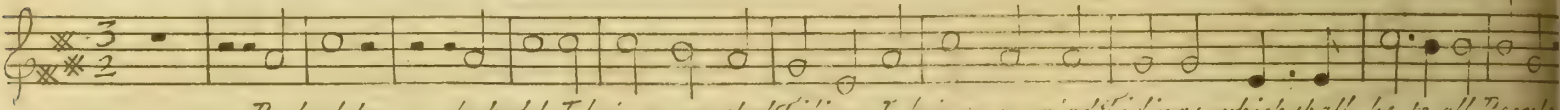
The musical score is written on ten staves. The first two staves are for a vocal part, with lyrics 'He said they a-mong the Heathen the Lord hath done great Things for them' and 'Yea the Lord hath done'. The next two staves are for a piano accompaniment, with lyrics 'Yea the Lo...rd hath done'. The final six staves are for a vocal part, with lyrics 'Halle-lujah Halle-lujah Hal-le-lu...jah. jah. jah.' and 'Halle-lujah Halle-lujah Halle-lu...jah jah jah.'. The score includes various musical notations such as notes, rests, and bar lines. The time signature is 3/4. The key signature is one flat (B-flat). The score is divided into sections by repeat signs and first, second, and third endings.

:S: 3/4 *Yea the Lord hath done*  
 :S: 3/4 *Yea the Lo...rd hath done*  
 :S: 3/4 *Yea the Lord hath done*  
 :S: 3/4 *Halle-lujah Halle-lujah Hal-le-lu...jah. jah. jah.*  
 :S: 3/4 *Halle-lujah Halle-lujah Halle-lu...jah jah jah.*

9<sup>4</sup> Anthem the 6<sup>th</sup> taken out of the 2<sup>d</sup> Chap of S<sup>t</sup> Luke. for Christmas Day.

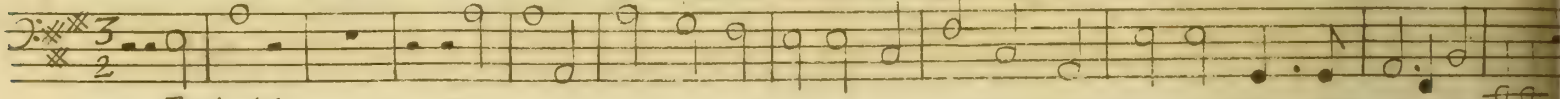


*Behold*

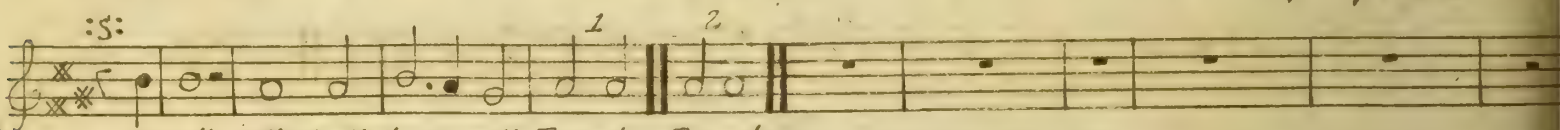
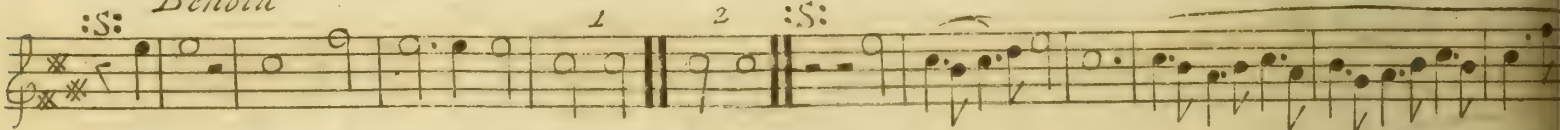


*Behold*

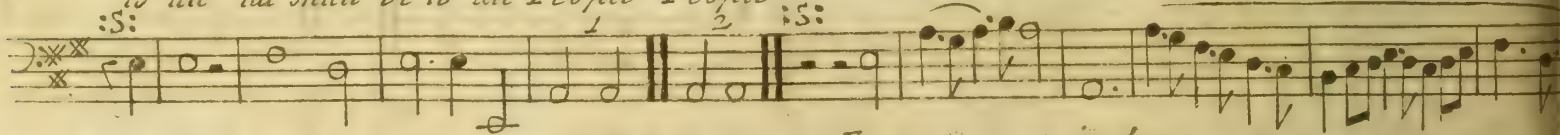
Behold behold I bring you glad Tidings I bring you glad Tidings which shall be to all People



*Behold*

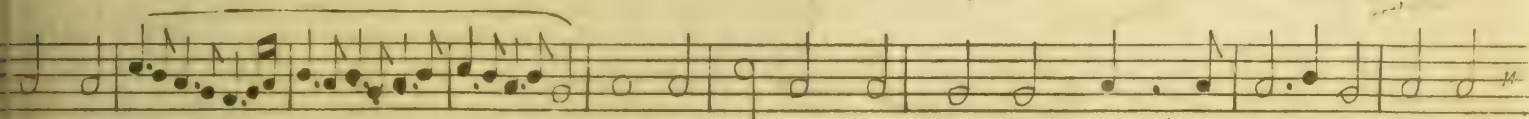
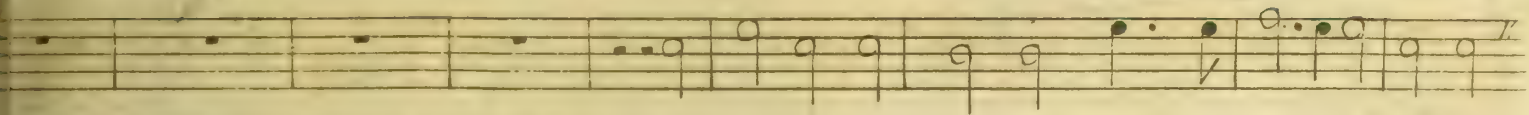


to all all shall be to all People People

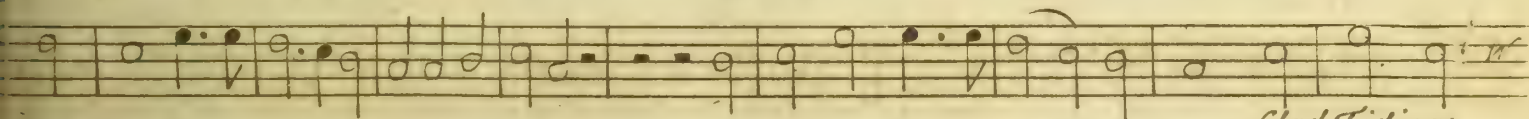
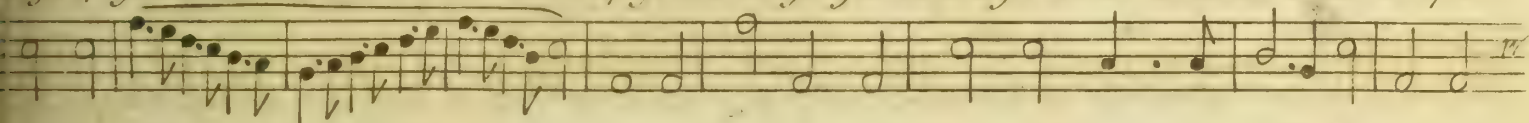


For un- to you is bor.

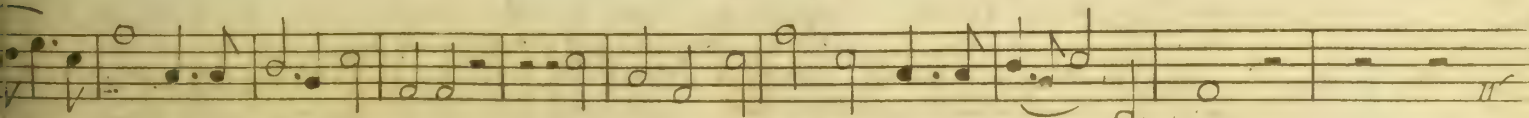
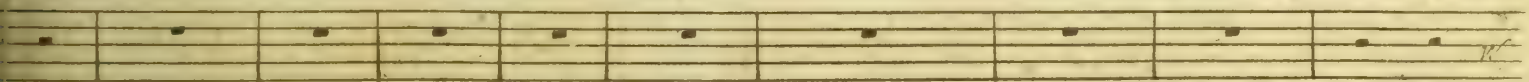




ings of grea . . . . . t Joy glad Tidings glad Tidings which shall be to all People.

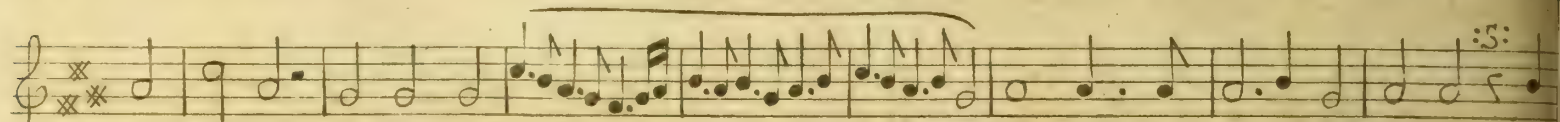
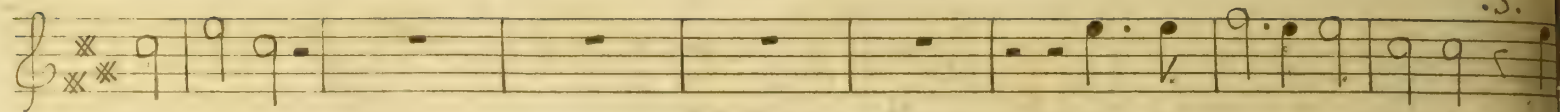


Glad Tidings

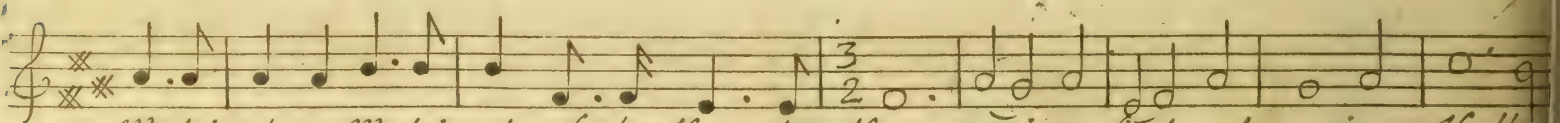
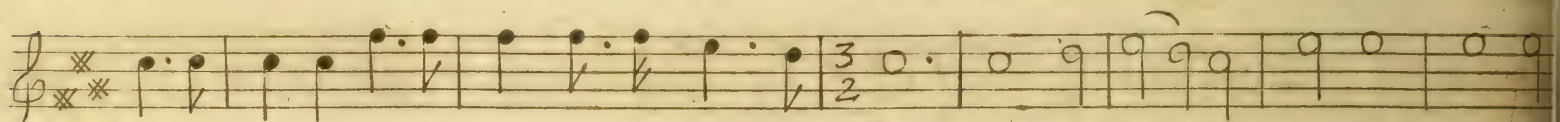
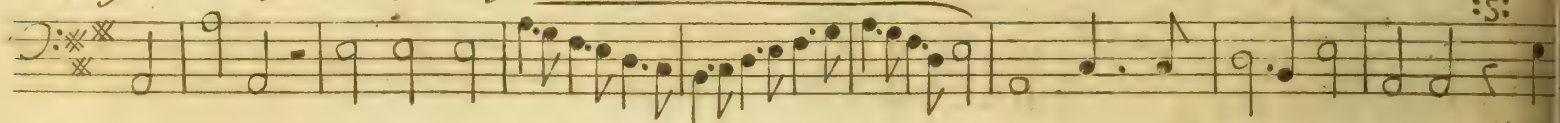


this Day in the City of David a Saviour a Saviour which is Christ the Lord.

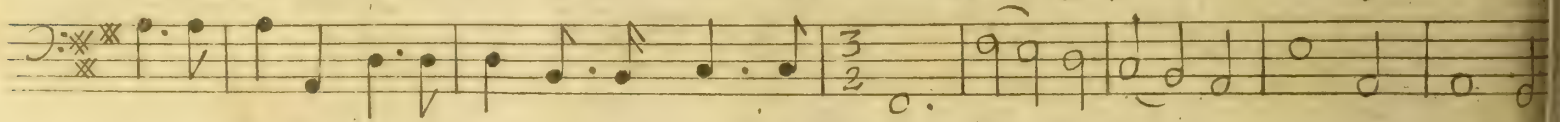
Continued.



glad Tidings Tidings of great Joy which shall be to all People to



Multitude a Multi-tude of the Heavenly Hosts praising God and saying Halle



## Continued.

57

1 2 :S:

1 2 :S:

all shall be to all People People And sudden-ly there was with the Angel a

1 2 :S:

:S:

:S:

lu-jah: glory to God in the Highest A-men.



*Antiphon the 7<sup>th</sup> taken out of the 26<sup>th</sup> Psalm, for the Holy Sacrament.*

Be thou my Judge O Lord thou my Judge O Lord for I have walked In.

Be thou my Judge O Lor... d

Be thou my Judge O Lord thou my Judge O Lord for I have walked In.

Be thou my Judge O Lor... d Slow Easter

Ex - amine me O Lord Ex - amine me O Lord try out my Reins and my Heart Ex - amine me

and prove me Lord

Ex - amine me O Lord and prove me Lord try out my Reins and my Heart. Ex - amine me

and prove me Lord Examine me O Lord

## Continued.

99

S:

1

2

Faster

ly my Trust hath been al-so in the Lord there-fore shall I not fall, fall

S:

1

2

Examine me O Lord

ly my Trust hath been al-so in the Lord there-fore shall I not fall, fall

Slow

Examine me O Lord

ord Examine me O Lord, try out my Reins and my Heart.

Examine

ord and prove me Lord try out my Reins and my Heart.

Examine me O Lord.

For thy lov-ing Kindness is ever be-

Larg

Continued.

*I will wash*

*I will wash*

fore mine Eyes and I will wash I will wal...k in thy Truth, will wal...k in thy Truth

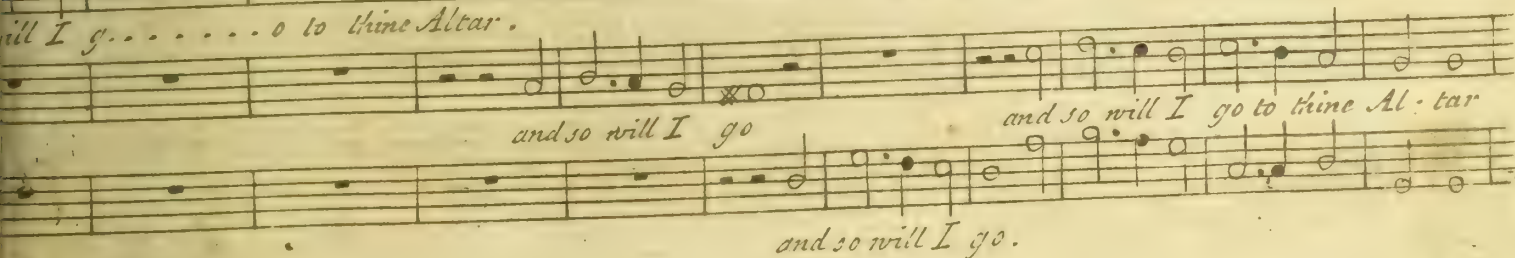
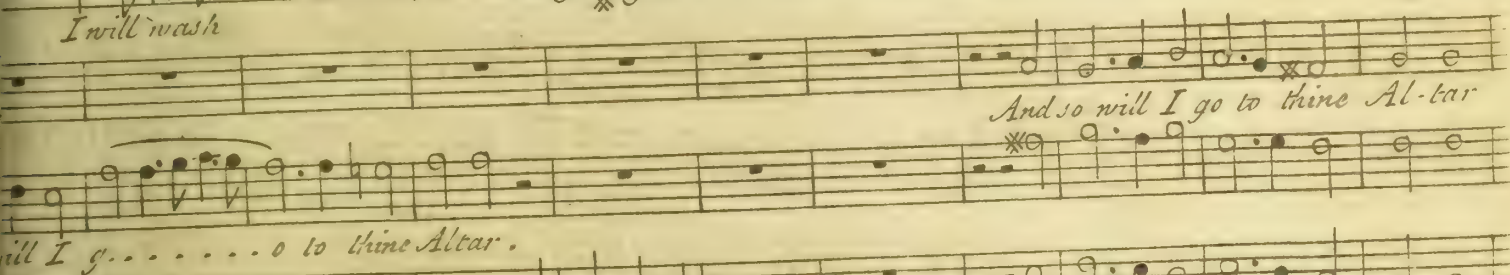
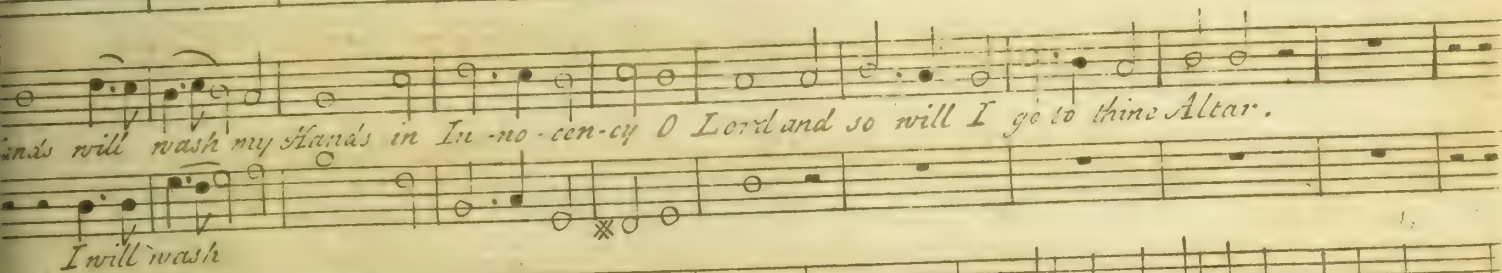
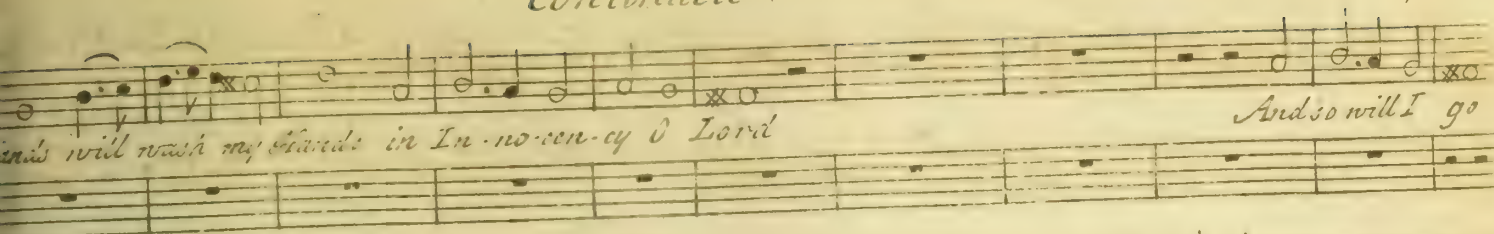
and so will I go to thine Al...tar

*I will wash my Hands in In-no-cen-cy O Lord*

and so will I go to thine Al - tar



Continued



and so will I go.

That I may shew the Voice of thanksgiving and tell of all thy wondrous Works

That I may shew the Voice of thanks . . . giv . . . ing and tell of all thy wondrous Works

That I may shew the Voice of thanksgiving and tell of all thy wondrous Works

That I may shew the Voice of thanks . . . gi . . . ing and tell of all thy wondrous Works

Lord I have loved Lord I have loved the Ha . . . . . bitation of thy House and the Pl

The musical score is written on ten staves. The first five staves contain musical notation and lyrics. The last three staves are empty. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature (C). The lyrics are written in a cursive hand.

thy won . . . drou's Works and tell of all thy tell of all thy won . . . drou's Works  
 and tell of all thy wondrous Works and tell of all thy won . . . drou's Works  
 thy won . . . drou's Works and tell of all thy tell of all thy won . . . drou's Works  
 and tell of all thy wondrous Works and tell of all thy won . . . drou's Works  
 me Ho . . . . . n our dwelleth That I may shew the Voice of thanks.  
 That I may shew the Voice of thanks.  
 That I may shew the Voice of thanks.  
 That I may shew the Voice of thanks.



giving and tell of all thy won... drows Works and tell of all thy won... drows

giv... ing and tell of all thy wondrous Works and tell of all thy wondrous

giving and tell of all thy won... drows Works and tell of all thy won... drows

giv... ing and tell of all thy wondrous Works and tell of all thy wondrous

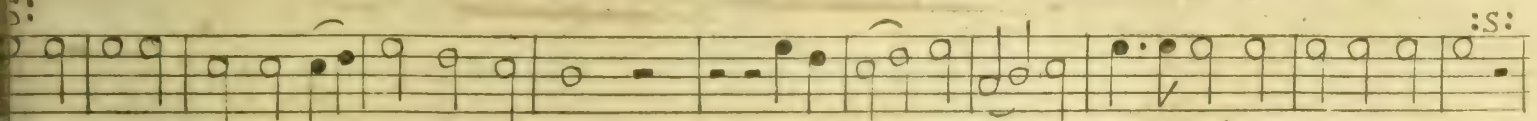
Works and tell of all thy tell of thy thy won... drows Works.

Works and tell of all thy won... drows Works.

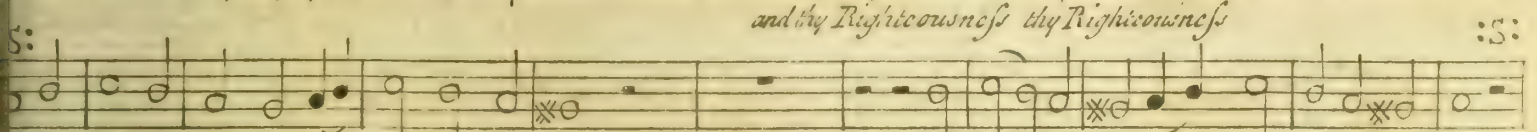
Works and tell of all thy tell of all thy won... drows Works.

Works and tell of all thy won... drows Works.

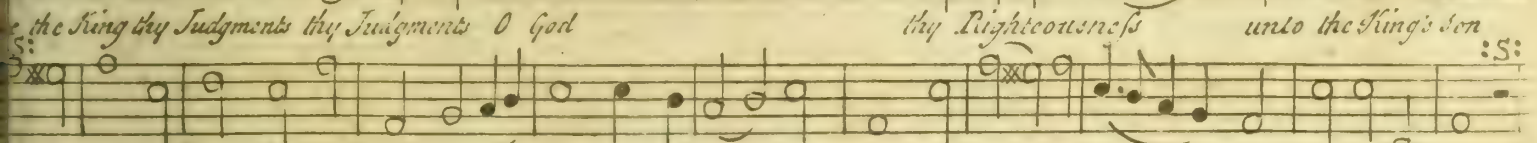
them the 8<sup>th</sup> taken out of the 72<sup>d</sup> Psalm. for a King or Queen's Accession to the Crown.

S:  :S:

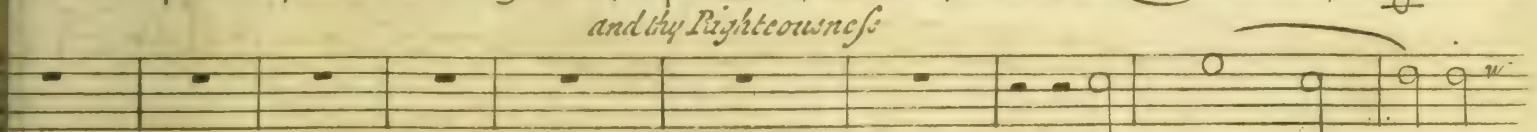
*and thy Righteousness thy Righteousness* :S:

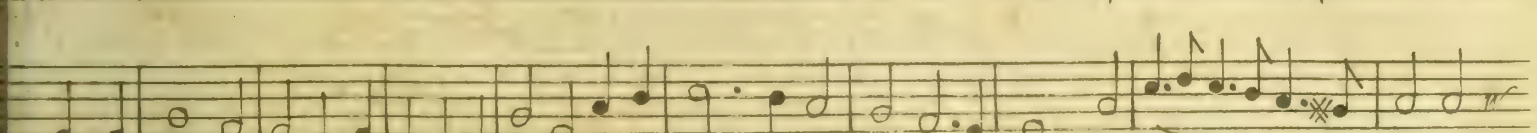
S:  :S:

*the King thy Judgments thy Judgments O God thy Righteousness unto the King's Son* :S:

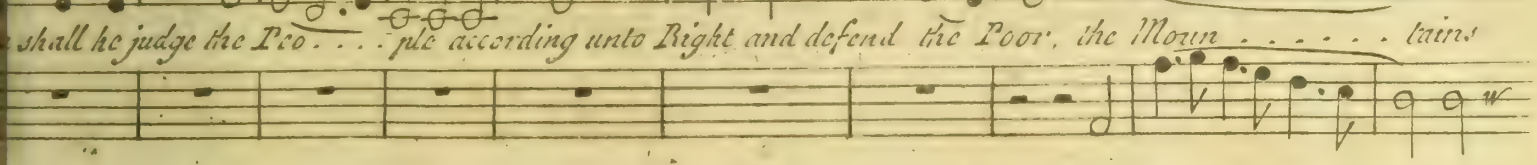
S:  :S:

*and thy Righteousness*





*shall he judge the Pro... ple according unto Right and defend the Poor, the Moun... tains*



and the little little

the Moun... tains al-so shall bring Peace and the little little little Hi... lls

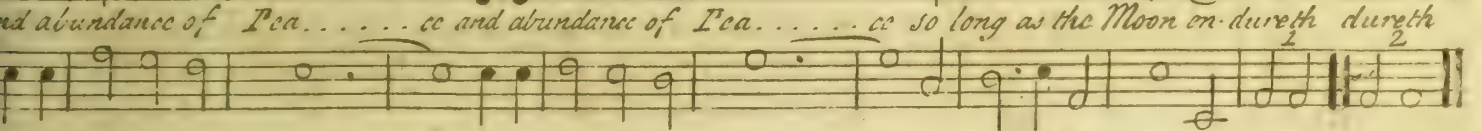
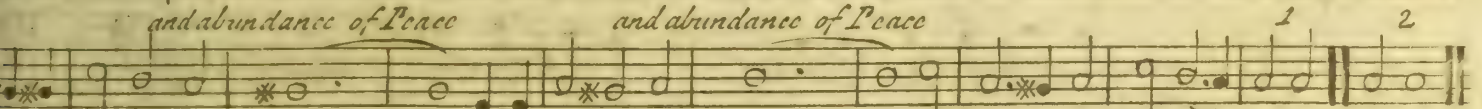
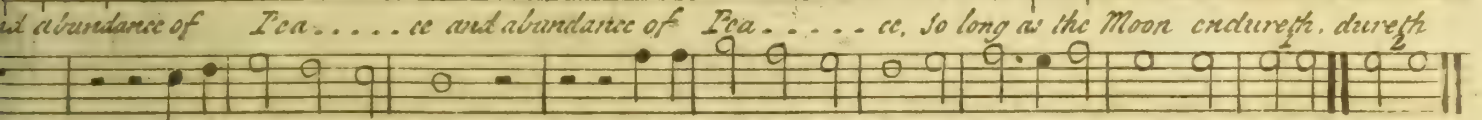
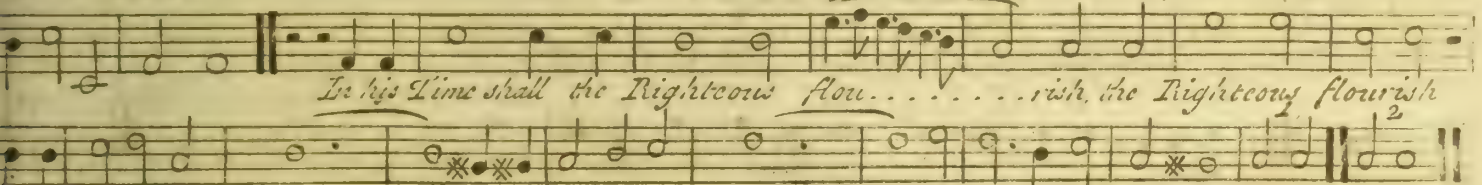
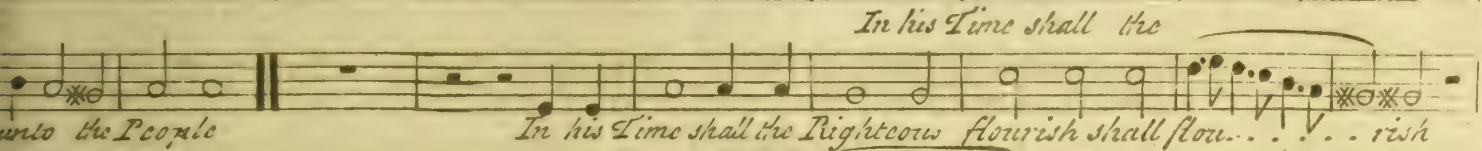
and the little little little Hill.

little Hills and the little little little Hi... lls

Rightcousness unto the People and the little little little Hills Rightcous

and the little little little Hi... lls





And bleſſed be the

Bleſſ-ed be the Go . . . . d of Is-rel which on-ly doth wondrous Things :S:

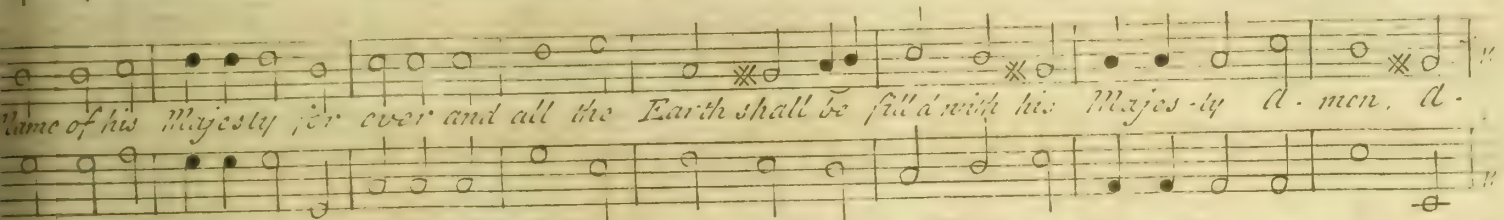
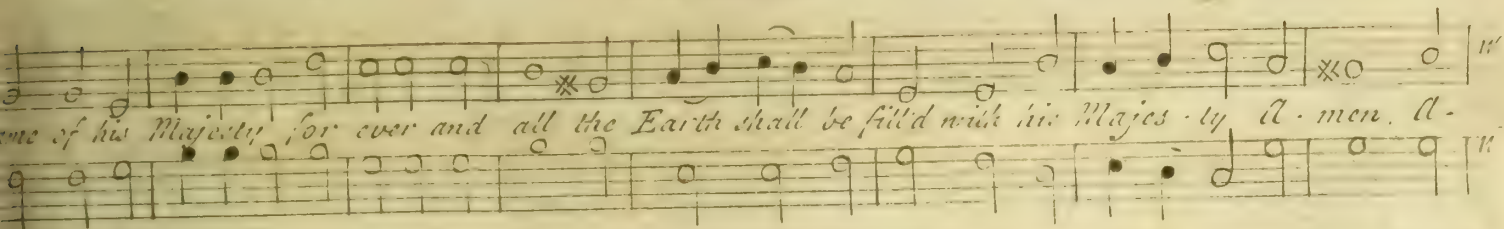
And bleſſed be the

Bleſſ-ed be the Lord God ev'n the Go . . . . d of Is-rel which only doth wondrous Things,

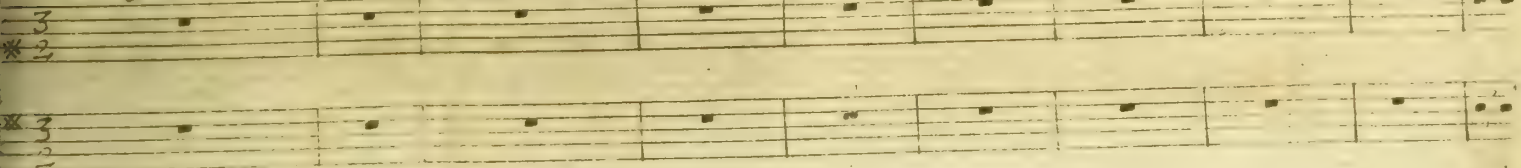
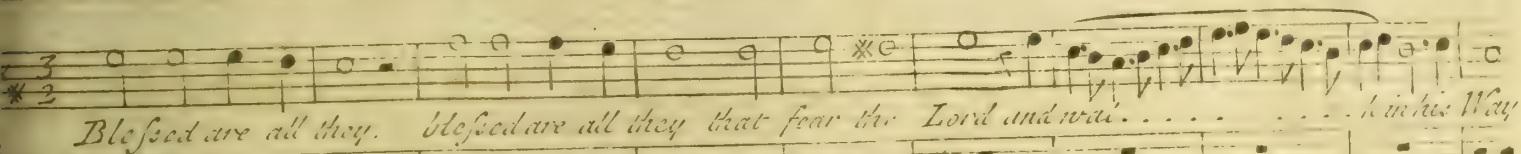
men men Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah Hal-lo-lu-jah, jah.

1 2 :S: 1 2

men men Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-lo-lu-jah, jah.



them the 9<sup>th</sup> taken out of the 128<sup>th</sup> Psalm. for Weddings.





*I well is thee and hap... py shalt thou be and happy*

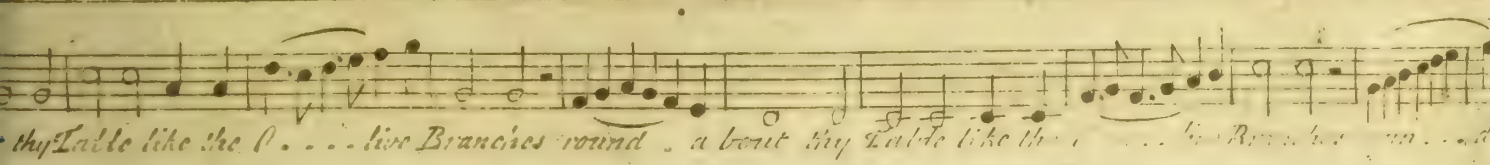
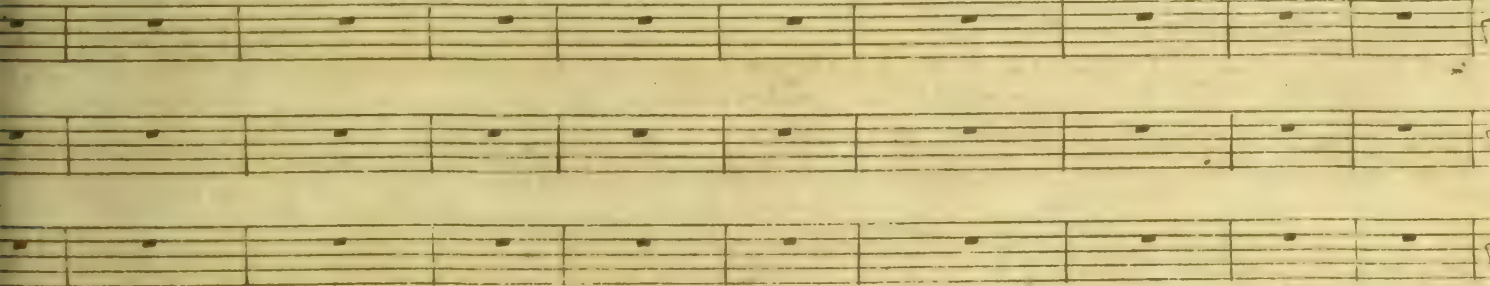
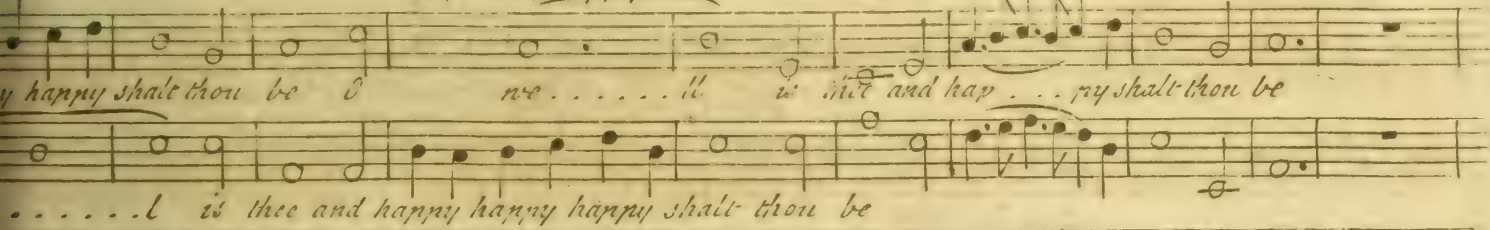
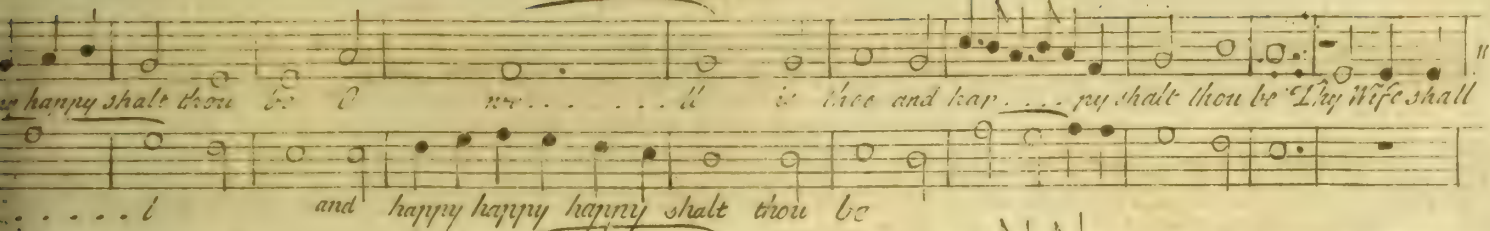
*for thou shalt eat the La... bour of thine Hands*

*O well is thee and hap... py shalt thou be and happy*

*O wel.*

*be as the fruit-ful Vine upon the Walls of thine House.*

*Thy Children like the O... live Branches round*



O well is thee and hap... py shalt thou be and happy happy happy shalt thou be O

O we... ll is thee and

O well is thee and hap... py shalt thou be and happy happy happy shalt thou be O

about thy Table :S: O we... ll is thee and

:S: The Lord from out of Si-on shall

:S: The Lord from out of Si-on shall so shall

feareth the Lord :S: The Lord from out of Si-on shall so bles thee shall

The Lord from out of Si-on shall so bles thee the Lord shall



we . . . ll is thee and hap . . . py shalt thou be

ny happy, happy shalt thou be

we . . . ll is thee and hap . . . py shalt thou be Lo, Lo, thus shall the Man be bless . . . ed that

ny happy happy shalt thou be

is thee that thou shalt see Je - ru - sa - lem, Je . . . ru . . . sa - lem in Prosperity all thy

that thou shalt see Je - ru - sa - lem in Prospe - ri - ty, Je - ru salem

less thee

that thou shalt see Je - ru - sa - lem in Prosperity in Prosperi - ty all thy

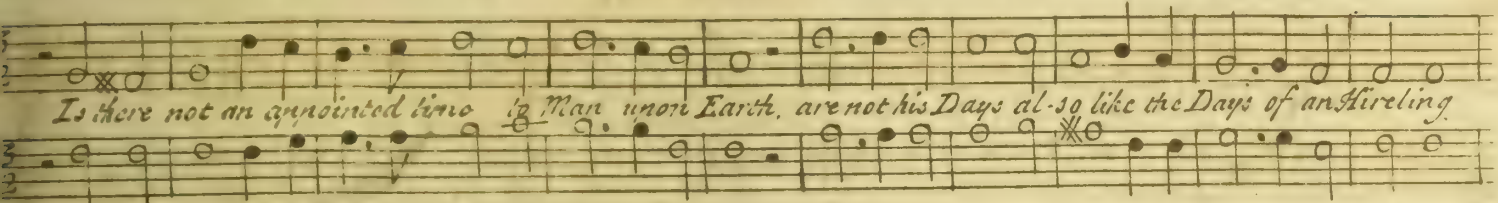
that thou shalt see Je - ru salem

Life long. Ye that thou shalt see thy Children's Children and Peace upon Is'el, Is'el O well

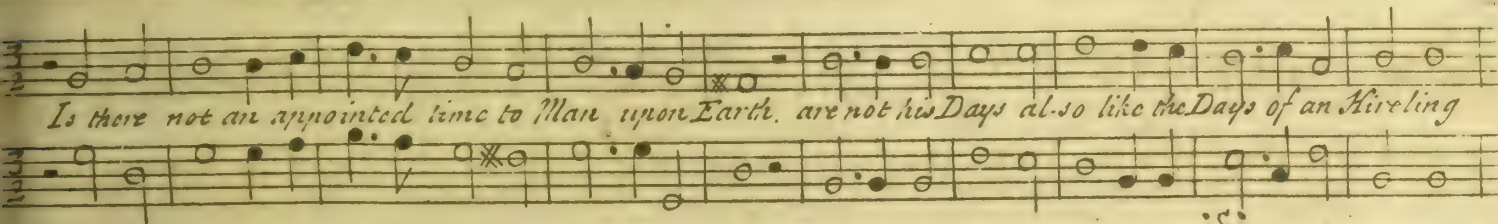
Life long Ye that thou shalt see thy Children's Children and Peace upon Is'el Is'el O well

thee & hap...py shalt thou be & happy, happy, happy shalt thou be O we . . . . ll is thee & hap...py shalt thou

O we . . . . ll is thee & happy, happy, happy shalt thou be and  
thee & hap...py shalt thou be & happy, happy, happy shalt thou be O we . . . . ll is thee & hap...py shalt thou

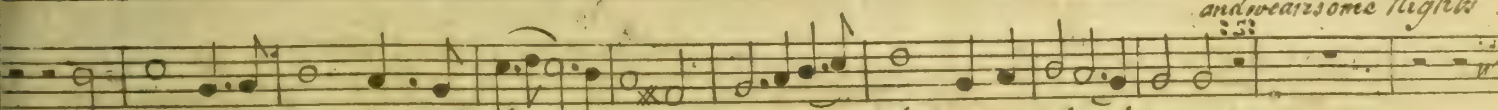


Is there not an appointed time to Man upon Earth, are not his Days al-so like the Days of an Hireling

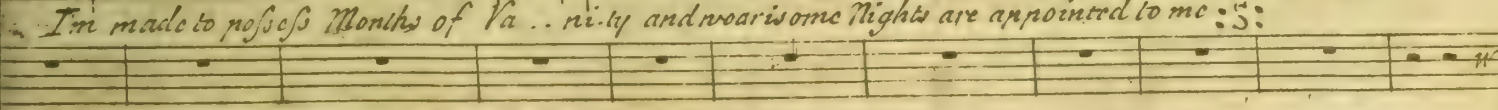


Is there not an appointed time to Man upon Earth, are not his Days al-so like the Days of an Hireling





and wearisome Nights



I'm made to possess Months of Vanity and wearisome Nights are appointed to me



*Continued.*

Handwritten musical score for the hymn "My Fleish is cloath'd with Worms" by Thomas Tomkins. The score is written on ten staves, alternating between treble and bass clefs. It features a single melodic line with various ornaments and repeat signs. The lyrics are written below the staves, with some words appearing above notes. The manuscript is on aged, slightly stained paper.

1 2 S  
and wearisome Nights are appointed to me to me When I lye down  
1 2 :S: When I lye down  
1 2 :S: When I lye down  
1 2 :S: When I lye down when  
1 2  
unto the Dawning of the Day, Day  
1 2  
My Fleish is cloath'd with Worms. my Skin is  
1 2  
fro unto the Dawning of the Day, Day.  
My Fleish is cloath'd with Worms and Clods of Dust. my Skin is

I say when shall I a-rise and the Night be gone.

I'm full of tossing to and

I say when shall I a-rise and the Night be gone

I'm full of tossing to and

down

I'm full of tossing to and fro

I loath it I would not live always I would

...ken and become loathsome

I loath it I would not I would

I loath it I would not live always live always I would

...ken and become loathsome

I loath it I would not I would

not live always      I would not live always

not live always      I loath it I would not live always, let me alone for my Days are Va-ni

I loath it I would not I would

O remember that my Life my Life is Wind mine Eyes shall no more see good, as the Clou.

O remember that my Life

O remember that my Life my Life is Wind mine Eyes shall no more see good, as the Clou.

*Am.*



My Days are Va-ni-ty.

My Days are swifter than a Wea-ver's Shuttle and are spent without

... it is consumed and vanisheth a - way. so he that go-eth down to the Grave shall come

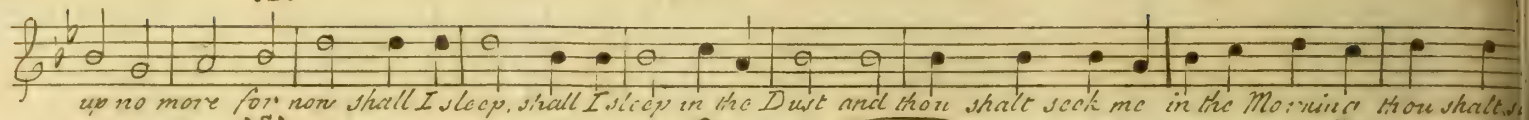
the Cloud is con-su - med and vanisheth away so he that

... it is consumed and vanisheth a - way so he that go-eth down to the Grave shall come

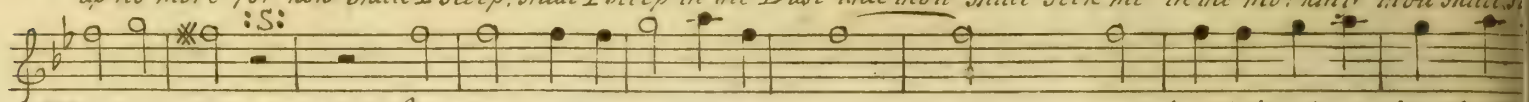
the Cloud is con - su - med and vanisheth away so

continued.

:S:



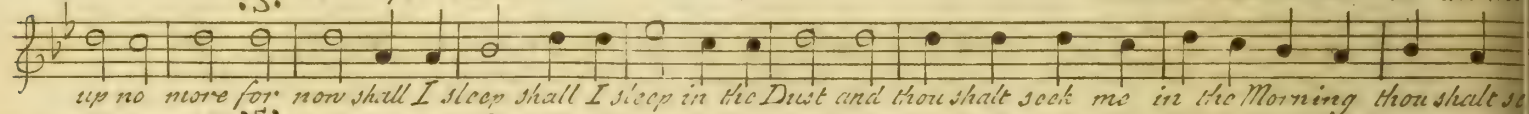
:S:



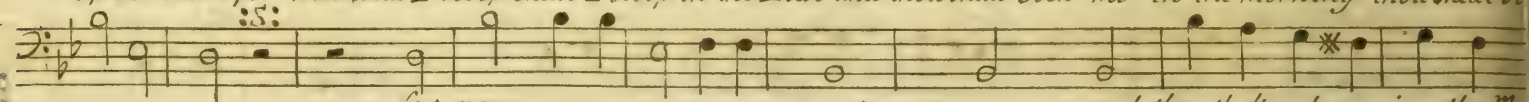
:S:

for now

and thou shalt seek me in the Mo

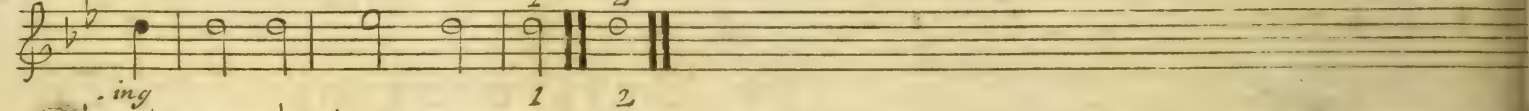
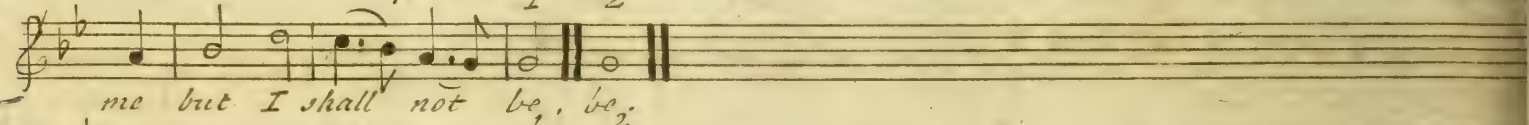


:S:



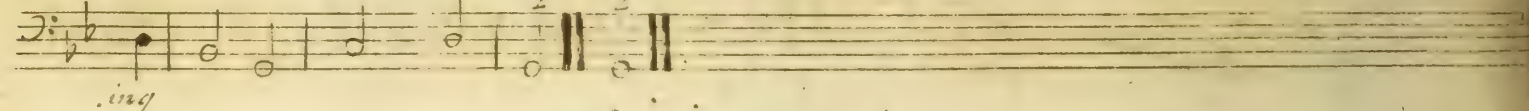
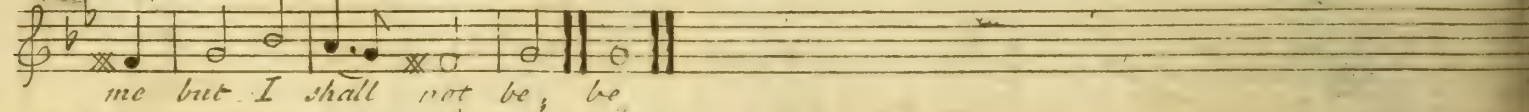
for now 1 2

and thou shalt seek me in the Mo



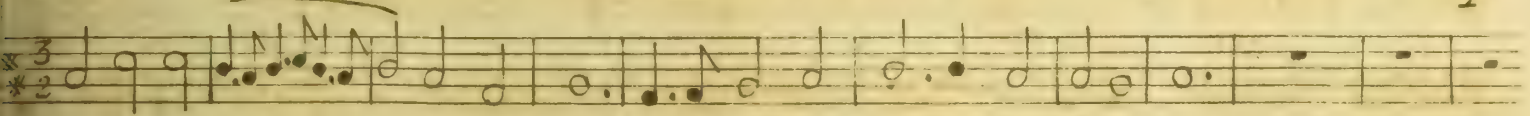
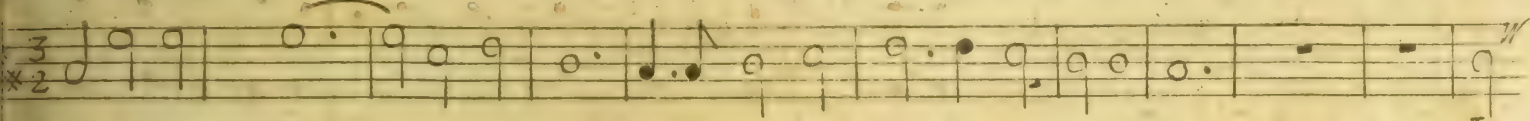
ing

1 2

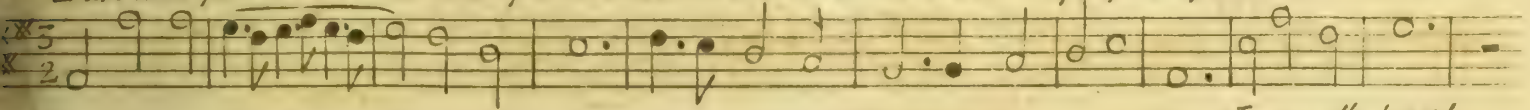


ing

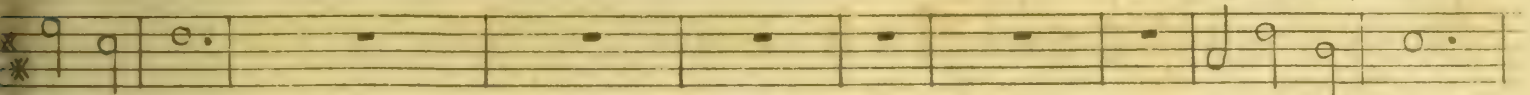
In them the 11<sup>th</sup> taken out of the 116<sup>th</sup> Psalm for Churching of Women



*I am well pleas'd . . . I am well pleas'd that the Lord hath heard the Voice of my Pray'r*

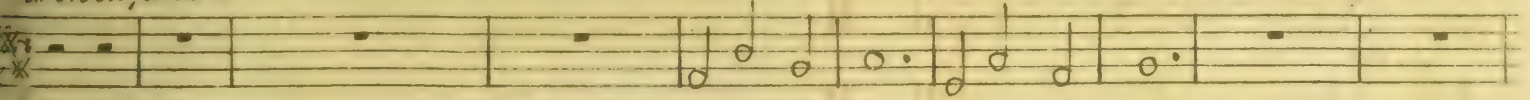


*I am well pleas'd*

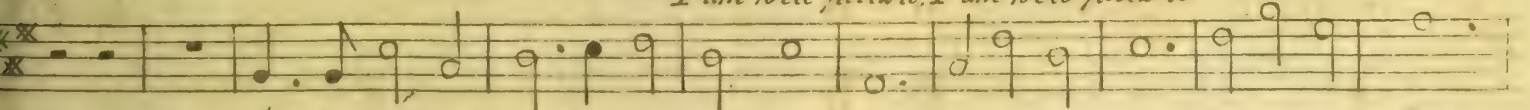


*am well pleas'd*

*I am well pleas'd*

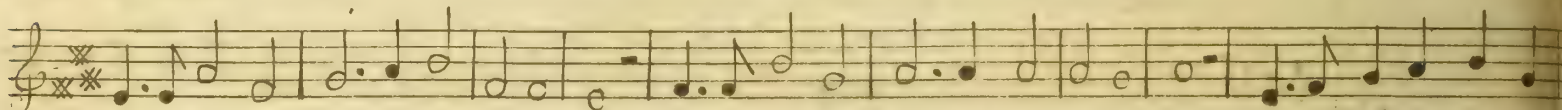
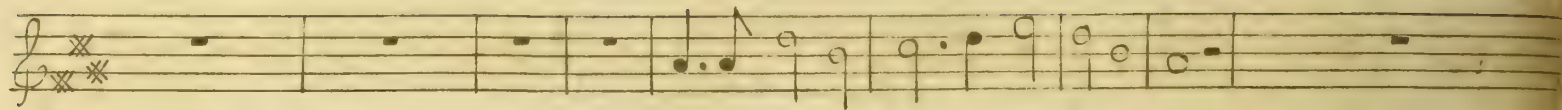


*I am well pleas'd, I am well pleas'd*

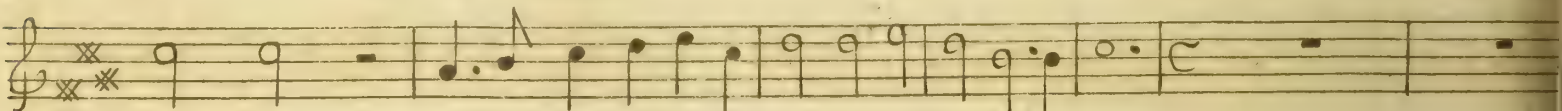
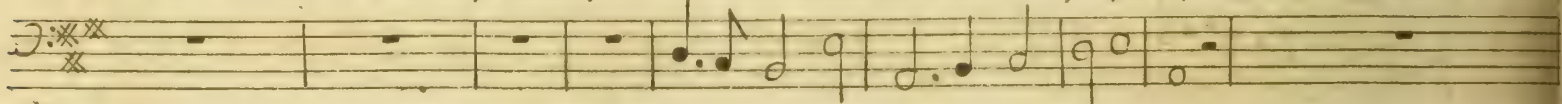


*That the Lord hath heard the Voice of my Pray'r; I am well pleas'd. I am well pleas'd.*

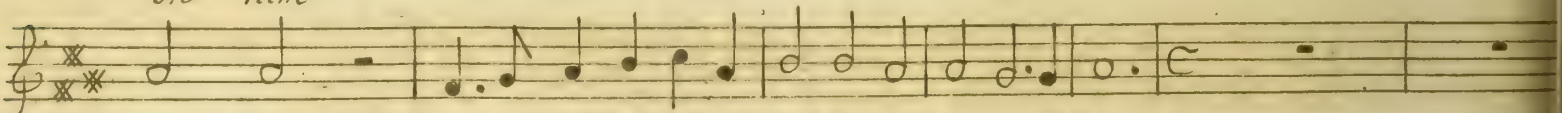




*that the Lord hath heard the Voice of my Prayer. that the Lord hath heard the Voice of my Prayer. That he hath inclin'd his*

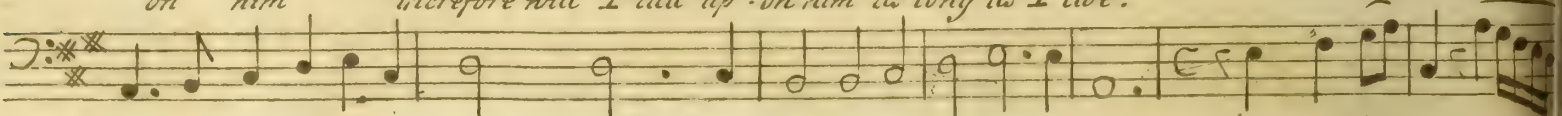


*on him*



*on him*

*therefore will I call up - on him as long as I live.*



*therefore will I call up - on him up - on him*

*The Snare of Death co...*

That he hath inclin'd his Ear un - to me therefore will I call up -

Ear un - to me therefore will I call up - on him therefore will I call up

at he hath inclin'd his Ear un - to me therefore will I call up - on him

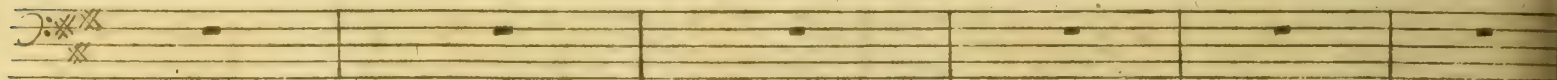
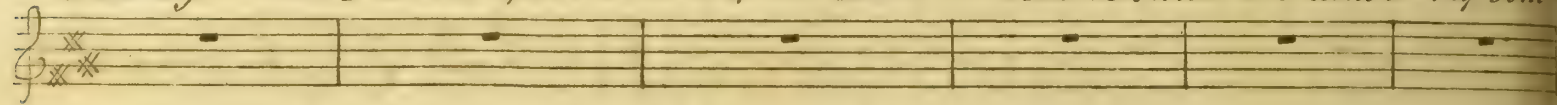
I have found Trouble and

and the Pains of Hell gat hold upon me, gat hold up - on me

compass'd me round about



Heaviness and I did call upon the Name of the Lord O Lord I beseech thee deliver my soul



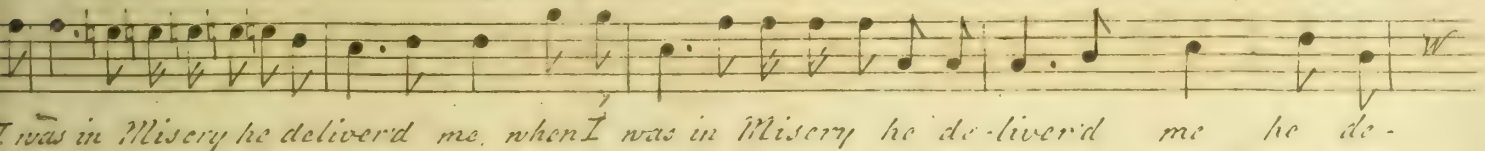
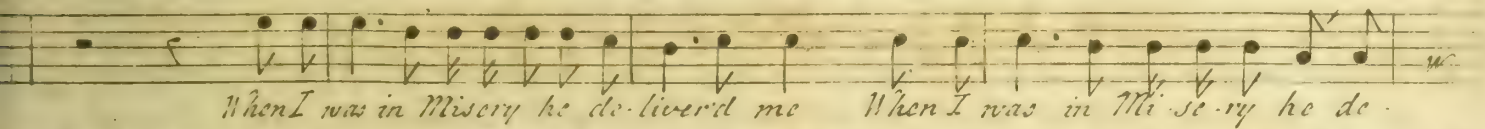
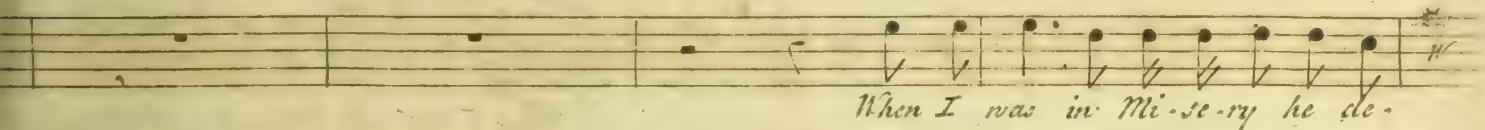
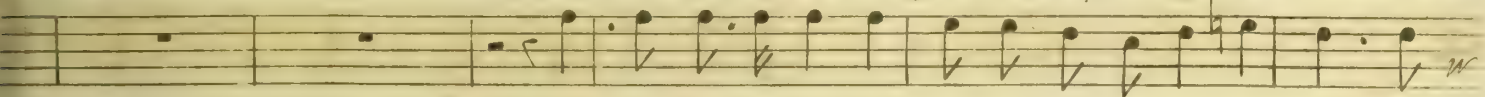
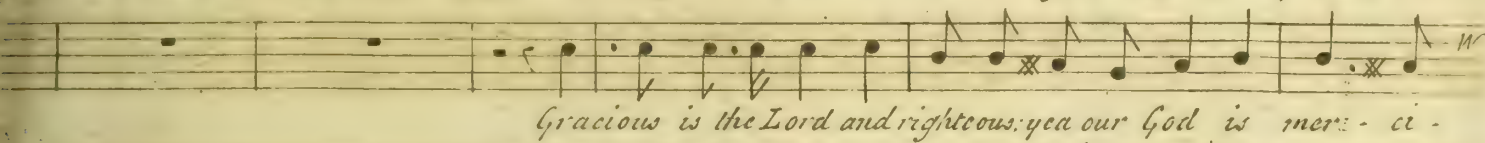
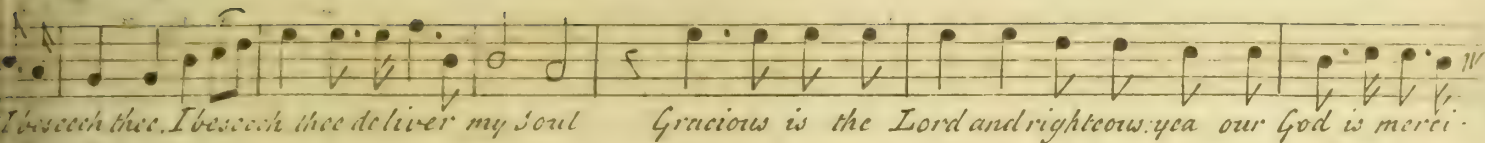
When I was in Misery he deliver'd



ful the Lord preserveth the simple: when I was in Misery he deliver'd me he deliver'd







for the Lord hath rewarded thee, he hath rewarded  
 me. Turn turn again then unto thy Rest, O my Soul  
 gain unto thy Rest O my Soul for the Lord hath rewarded thee he hath rewarded thee. For he hath rewarded  
 thee for the Lord hath rewarded thee

Turn him again then him a.

For he hath deliver'd my Soul from Death, mine Eyes from Tears my Feet from falling

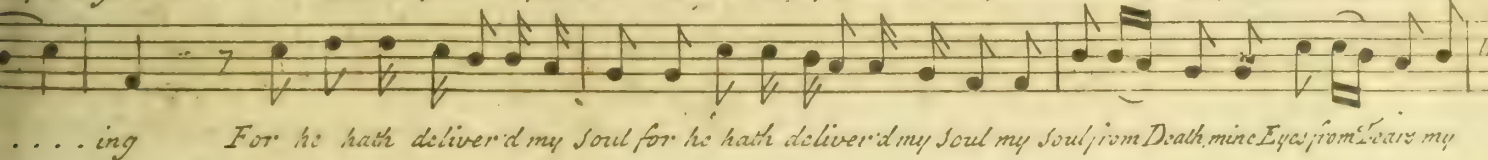
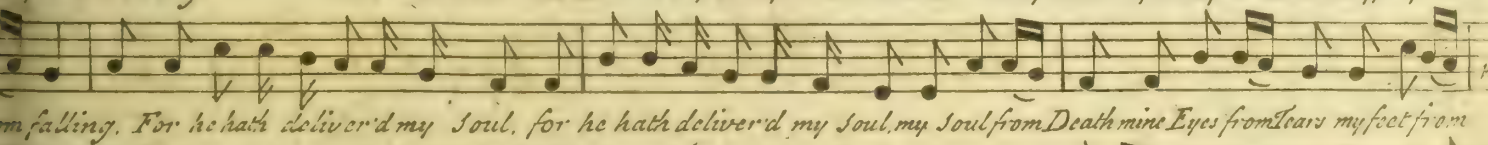
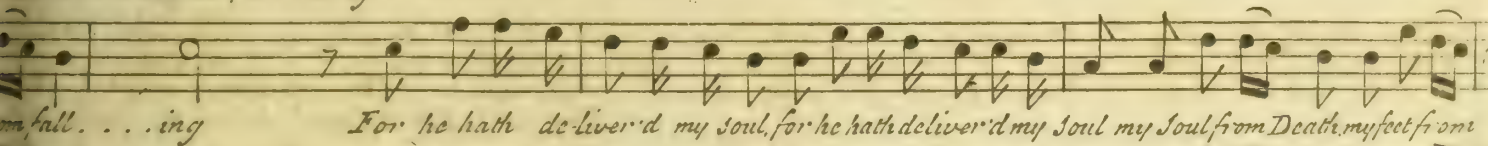
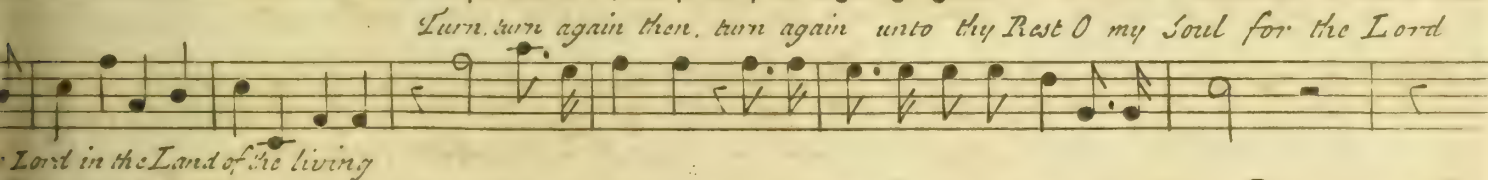
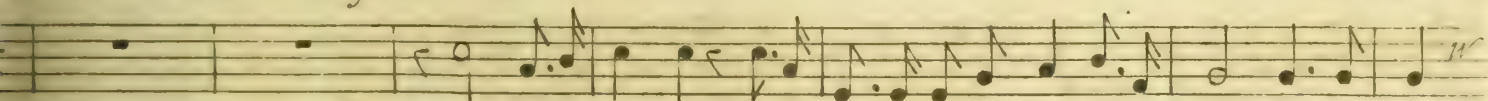
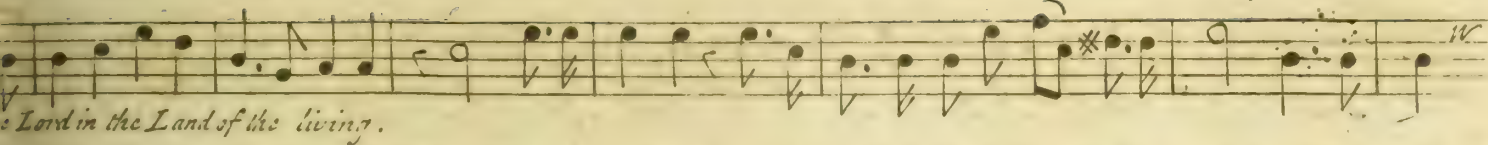
hath deliver'd my Soul my Soul from Death my Feet from fall. . . ing for he hath de - li -

Soul my Soul from Death, mine Eyes from Tears, my Feet from falling for he hath deliver'd my Soul, for he

ver'd my Soul my Soul from Death my Feet from fall. . . ing. for he hath deliver'd my Soul



ver'd my Soul for he hath deliver'd my Soul my Soul from Death my Feet from fall... ing I shall walk I shall  
 hath deliver'd my Soul, my Soul from Death mine Eyes from Tears my Feet from fall... ing  
 for he hath deliver'd my Soul my Soul from Death mine Eyes from Tears my Feet from falling I shall  
 For he hath deliver'd my Soul, my Soul from Death  
 hath rewarded thee he hath rewarded thee For he hath deliver'd my Soul my Soul from Death mine Eyes from Tears  
 for the Lord hath rewarded thee, for he hath deliver'd my Soul my Soul from Death my Feet







Slow

ing

ing

I will pay my Vow unto the Lord in the sight of his People in the Courts of the Lord's

ing

ah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-

[illegible]

them the 12<sup>th</sup> taken out of the 16<sup>th</sup> Psalm.

133

The image shows a handwritten musical score for a hymn, consisting of two systems of staves. Each system has a vocal line (treble clef) and a piano line (bass clef). The lyrics are written below the staves, with musical notation above them. The first system includes the lyrics: "Preserve me O God, preserve me O God for in thee have I put my trust. I will thank thee O God I will". The second system includes the lyrics: "I will thank thee O God I will", "I will thank thee O", "I will thank thee O God for giving me warning, warning. My Reins al-so chasten me in the Night Season, where", "God O God", and "I will thank thee O God for giving me warning, warning. My Reins al-so chasten me in the Night season where". The score includes various musical notations such as notes, rests, and bar lines. There are also some markings like "S:" and "S:" above the staves, possibly indicating different parts or sections. The handwriting is in cursive, and the paper appears aged.

Preserve me O God, preserve me O God for in thee have I put my trust. I will thank thee O God I will

I will thank thee O

Preserve me O God, preserve me O God for in thee have I put my trust I will thank thee O God I will

I will thank thee O

1 2 I will thank thee O

1 2 I will thank thee O God for giving me warning, warning. My Reins al-so chasten me in the Night Season, where

God O God

1 2 I will thank thee O God for giving me warning, warning. My Reins al-so chasten me in the Night season where

God O God



fore my Heart was glad, my Heart was glad, was glad was glad and my Glory, and my Glory  
 wherefore my Heart wherefore my Heart was glad and my Glory re-joyced was glad, was glad  
 fore my Heart wherefore my Heart... it was glad and my Glory rejoyced and my Glory and my Glory  
 wherefore my Heart wherefore my Heart was glad, was glad, was glad, was glad  
 shalt thou suffer thy Ho...ly One thy Ho...ly One to see Corruption, rruption  
 thy Ho...ly One Holy One &c 1 2  
 shalt thou suffer thy Ho...ly One thy Ho...ly One Holy One to see Corruption, rruption  
 thy Ho...ly One thy Ho...ly One thy Ho...ly One &c 1 2

Glory rejoiced my Flesh al-so shall rest in Hope for why thou wilt not leave my Soul in Hell neither

my glory &c

Glory rejoiced my Flesh al-so shall rest in Hope for why thou wilt not leave my Soul in Hell neither

my glory &c

thalt show me the Paths of Life in thy Presence is ful-ness, in thy Presence is fulness of Joy and at thy

in thy Presence is &c.

thalt show me the Paths of Life in thy Presence is fulness is fulness of Joy and at thy

in thy Presence is ful-ness in thy Presence is &c.

1 2

right Hand there is Pleasure for e-ver for ever there is Pleasure for e-ver for e-ver more, more

there is Pleasure for ever for e-ver is Pleasure for e-ver more, more

right Hand there is Pleasure for e-ver for ever for ever, there is Pleasure for e-ver more, more

there is Pleasure for ever there is Pleasure is Pleasure for e-ver more, more



137  
from the 13<sup>th</sup> taken out of the 67<sup>th</sup> Psalm.

God be merciful unto us and bless us and show us the Light of his Countenance and be

God be merciful unto us and bless us and show us the Light of his Countenance and be

merciful un-to us that thy Ways may be known up-on Earth thy sa... ving Health a.

merciful un-to us that thy Ways may be known up-on Earth thy sa... ving Health a.

mong all Nations

mong all Nations

Let the People praise, let the People praise... e thee O God

rejoyce and be glad; for thou shalt judge the Folk righteously and govern the Na... tion

rejoyce and be glad; for thou shalt judge the Folk righteously and govern the Na... tion

O let the Nations rejoice, let the Nations rejoice,

let al. . . . . l the People praise thee: O let the Nations rejoice, let the Nations rejoice,

Earth, Earth.

Yea let

Let the People praise, let the People praise . . . . . e thee O God.



5:

5:

Then shall the Earth bring forth, bring forth her Increase

5:

5:

al. . . . . l the People praise thee, Then shall the Earth bring forth, bring forth her Increase, and God even

5:

and all, all, all, all the Ends of the World

shall fear shall fea . . . . .

5:

5:

and all, all, all, all the Ends of the World shall . . . . . l fear shall fea . . . . .

5:

Handwritten musical score on four staves. The lyrics are written below the notes. The first staff has the lyrics "God shall bless us. God shall bless us". The second staff has the lyrics "own God shall give us his Blessing. God shall bless us. God shall bless us". The third staff has the lyrics "and God even our own God". The fourth staff has the lyrics "him. him." repeated twice, with a "1" and "2" above each "him." and a "1" and "2" below each "him.". The music is written in a simple, handwritten style with notes, rests, and bar lines.

God shall bless us. God shall bless us

own God shall give us his Blessing. God shall bless us. God shall bless us

and God even our own God

him. him.

him. him.

14<sup>th</sup> Anthem the 14<sup>th</sup> taken out of the 98<sup>th</sup> Psalm.

*O sing, sing, sing unto the Lord a new Song for he hath done marvellous Things*

*O sing &c*

*O sing, sing, sing sing unto the Lord to the Lord a new Song for he hath done marvellous Things*

*O sing, sing, sing sing unto the Lord &c*

*The Lord declared his Salvation, his Righteousness hath he openly shewed in the Sight of the Heathen.*

*He*



his own right Hand... d right Hand and with his Ho... ly Arm hath he gotten himsel... f the Vic-to-ry.

With his own right Hand with his own right &c

With his own right Hand... d and with his Ho... ly Arm hath he gotten himsel... f the Vic-to-ry.

With his own right Hand &c

He hath remembred his Mercy and all the Ends of the World have seen the Salvation.

He remembred his Mercy an... d Truth and all the Ends of the World have seen, have seen.

He hath remembred his Mercy and all the Ends of the World have seen the Sal-va-tion.

*O sing, sing sing unto the Lord a new*

*have seen the Salvation the Salvation of God, God* *O sing &c*

*the Salvation, have seen the Salvation of God, God.* *O sing, sing, sing, sing unto the Lord to the Lord a new*

*have seen the Salvation the Salvation of God, God* *O sing, sing sing sing unto &c*

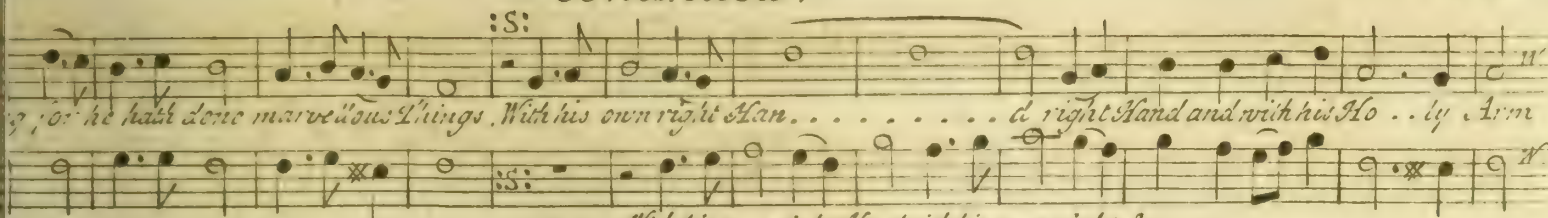
*hath he gotten himsel. . . . .f the Victory*

*hath he gotten himsel. . . . .f the Victory* *Sing to the Lord a new made*

*O sing unto the Lord a new made Song*

## Continued.

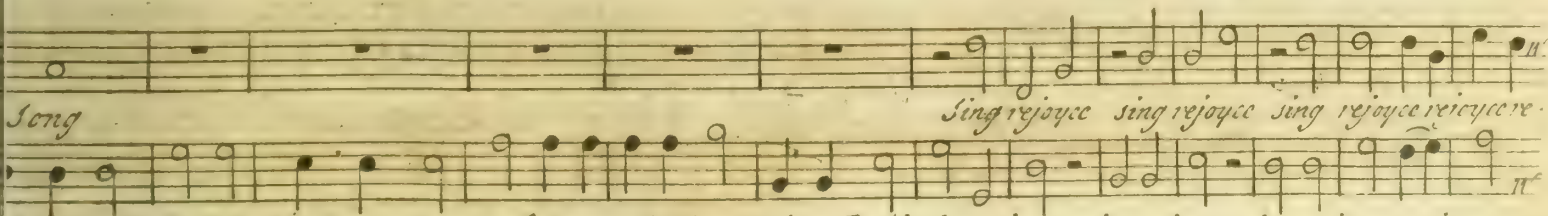
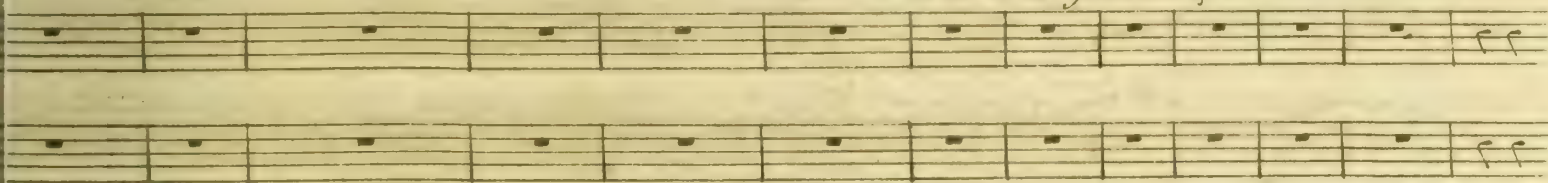
145



With his own right Hand with his own right &amp;c.



With his own right Hand &amp;c.



O your selves joyful shew your selves joyful unto the Lord all ye Lands sing joyce sing joyce sing joyce rejoyce.



*Praise the Lord upon the Harp Sing Sing to the Harp with Song*  
*Praise the Lord upon the Harp sing to the Harp with Songs sing to the Harp with Songs sing to the*  
*give Thanks. Praise the Lord upon the Harp Sing to the Harp with Songs sing to the Harp with Song*  
*and give Thanks sing to &c*  
*... and Shewms*  
*O show your selves joyful O show your selves joy. . . . . ful before the Lord the King*

Continued.

... the Harp with Songs of Thanksgiving. With Drum . . . pots also and Shawms

... with Songs with &c With Drum . . . pots al-

Sing to the Harp with Songs of Thanksgiving.

Sing rejoyce Sing rejoyce Sing rejoyce rejoyce and give Thanks. End with the last Chorus.

Sing rejoyce Sing rejoyce Sing rejoyce re-joyce &c.

140 Anthem the 15. taken out of the 12.<sup>th</sup> Chap of Isaiah.

O Lord I will praise thee I will praise thee O Lord will praise thee

Lor... d &c through

O Lord I will praise thee I will praise thee, I will praise thee, I will praise thee O Lord will praise thee

O Lord I will &c through

trust and not be afraid For the Lord Je-ho-vah is my Strength and my Song he al..

is my Strength he is be..

trust and not be afraid For the Lord Je-h... g-vah is my Strength and my Song he al..

For the Lord Jehovah is my Strength he is be..



Behold God is my Salvation, I will

thou wast angry with me thine Anger is turn'd a-way and thou comfortest me

Behold God is my Salvation I will

thou wast angry with me thine Anger is turn'd a-way and thou comfortest me

so is become he also is be... come my Salvation, vation. Praise the Lord call upon his Name

come he al... so also &c

so is become he also is becom... e my Salvation, vation

come he al... so. also &c

Continued.

*Praise the Lord call upon his Name*

*Declare his doings among the People make*

*Praise the Lord call upon his Name Declare his doings among the People make*

*Cry out and shout thou Inhabitant of*

*Cry out and shout thou Inhabitant of*

*this is know . . . . . n this is known in all the Earth.*

The musical score is written on ten staves, alternating between treble and bass clefs. The key signature is one sharp (F#). The time signature is 3/4. The lyrics are written below the staves, with some words underlined. The score is divided into sections by repeat signs (double dots with a vertical line). The first section is marked with a double bar line and a repeat sign. The second section is marked with a double bar line and a repeat sign. The third section is marked with a double bar line and a repeat sign. The fourth section is marked with a double bar line and a repeat sign. The fifth section is marked with a double bar line and a repeat sign. The sixth section is marked with a double bar line and a repeat sign. The seventh section is marked with a double bar line and a repeat sign. The eighth section is marked with a double bar line and a repeat sign. The ninth section is marked with a double bar line and a repeat sign. The tenth section is marked with a double bar line and a repeat sign.

1 2

mention that his Name is exalted, <sup>1</sup>alted <sup>2</sup>

1 2

mention that his Name is exalted <sup>1</sup>alted <sup>2</sup>

Sing unto the Lord sing unto the Lord, for he hath done excellent Things

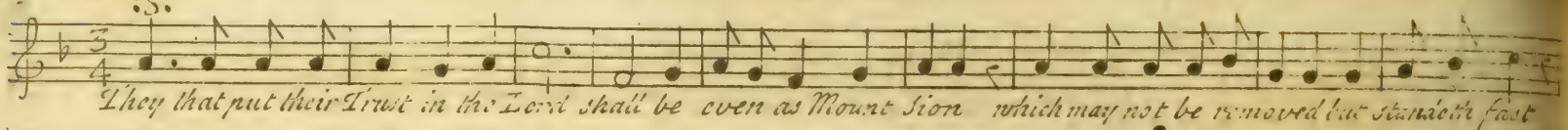
Zi-on, for great for great is the Holy, Holy, Holy One of Is'rael in the Midst of thee, <sup>1</sup>thee.

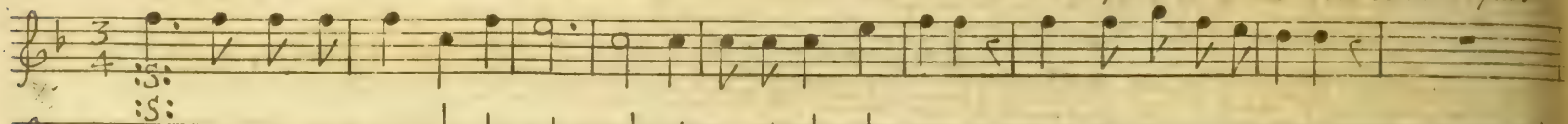
1 2

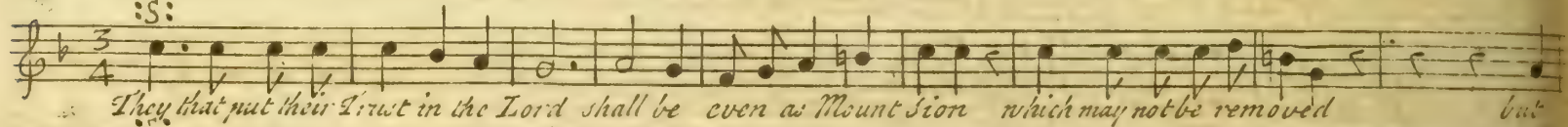
Zion for great, for great is the Holy, Holy, Holy One of Is'rael in the Midst of thee, <sup>1</sup>thee

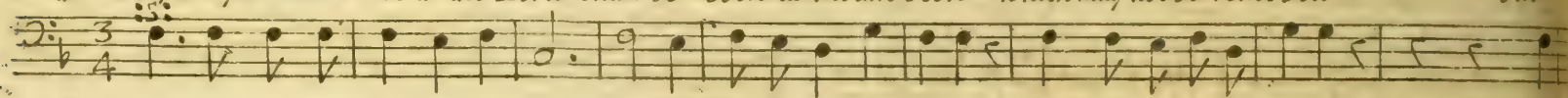


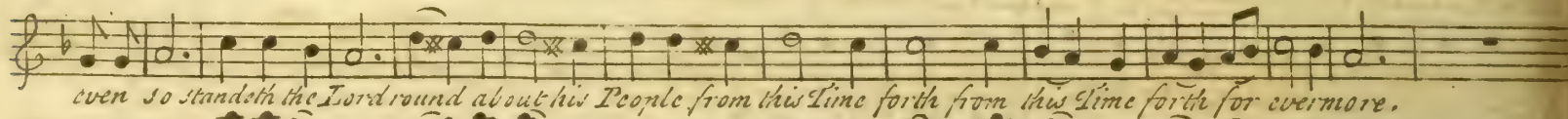
Antiphon the 10. taken out of the 125.<sup>th</sup> Psalm.

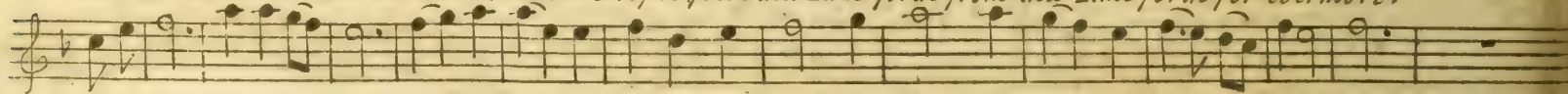
*S:*  
  
 They that put their Trust in the Lord shall be even as Mount Sion which may not be removed but standeth fast

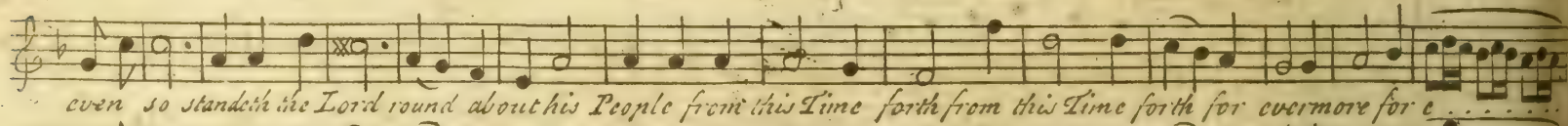
*S:*  


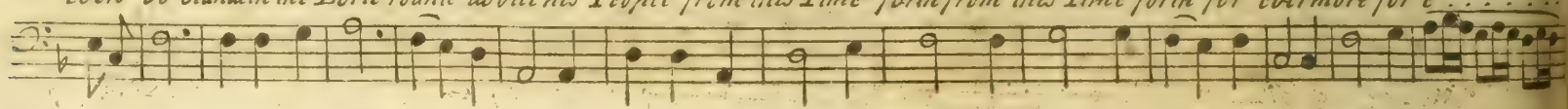
*S:*  
  
 They that put their Trust in the Lord shall be even as Mount Sion which may not be removed but

*S:*  


*S:*  
  
 even so standeth the Lord round about his People from this Time forth from this Time forth for evermore.

*S:*  


*S:*  
  
 even so standeth the Lord round about his People from this Time forth from this Time forth for evermore for e

*S:*  


Continued.

155

but standeth fast for ever but standeth fast for ever :S: The Hills stand about Je·ru·sa·lem, even so

standeth fast but standeth fast for ever but standeth fast for ever :S: The Hills stand about Je·ru·sa·lem even so

for e... vermore from this Time forth for e vermore for e... ver more

... vermore for e... ver evermore from this Time forth for ever more for e... ver ever more

cu...er for e...ver for



54 Anthem the 17. taken out of the 105.<sup>th</sup> Psalm.

and call up-on his Name tell the

I give Thanks un-to the Lord. tell the People tell the People what things he hath don..

praise him and let your talking let your talking be of all... all all all his wondrous Works re

praise him and let your talking let your talking be of all all all all his wondrous Works

all at... all all &c



People tell the People what things he hath done O let your Song be of him and praise him and

... e tell the People tell the People what things he hath done O let your Song be of him and praise him and

O let your Song be of him and let the Heart of them re-

joyce in his Ho- ly Name rejoy- ... ce in his Ho- ly Name let the Heart of them re- joyce

let the Heart of them re- joyce let the Heart of them re- joyce re.

joyce, re-joyce that seek the Lord seek the Lord and his strength seek his Face for e-ver - more.

let the heart of them rejoyce &c.

joy . . . . . ce that seek the Lord He is the Lord the

joy . . . . . rejoyce that seek the Lord He is the

mise that he made to a thousand thousand Generations, that he made to a thousand Ge-

mise that he made to a thousand thousand Generations that he made to a thousand &c.

Continued.

257

he hath been al... ways always mindful of his Covenant and Pro -

Lord our God his Judgements are in all the World he hath been always mindful of his Covenant and Pro -

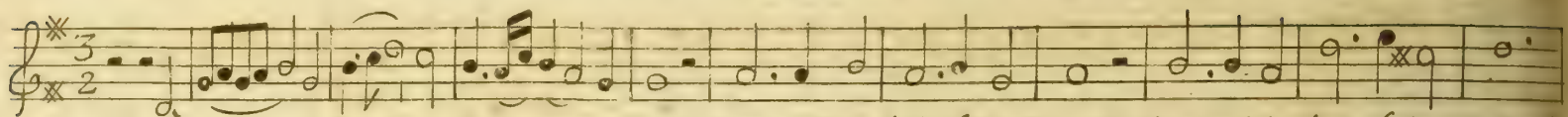
Lord our God be

nerations that he made to a thousand &c. nerations: A... men A... men A... men

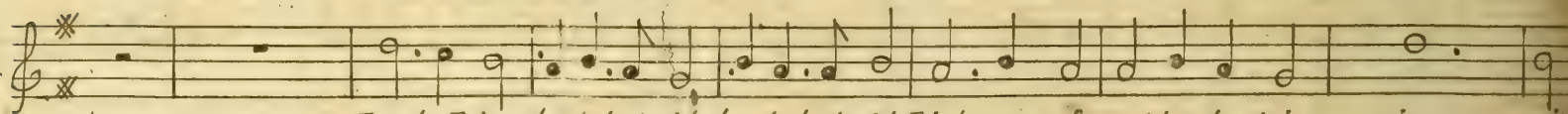
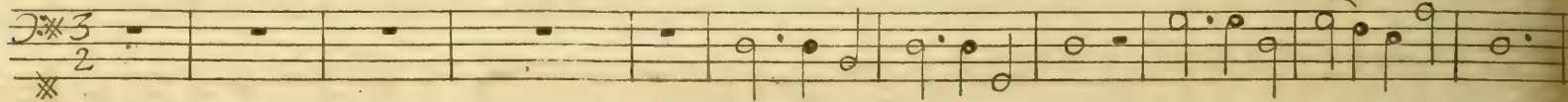
nerations that he made to a thousand &c. ne-rations: A... men A... men A... men



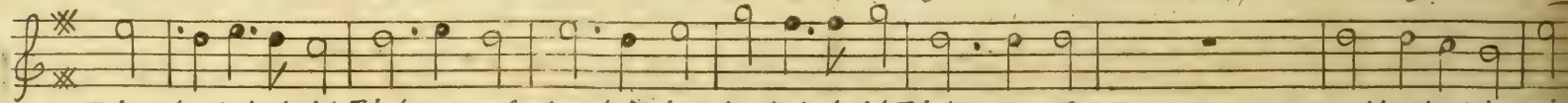
158 Anthem the 18<sup>th</sup> taken out of the 132<sup>d</sup> Psalm.



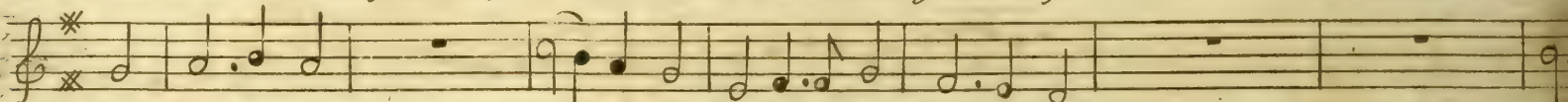
*A-rise O Lord in thy resting Place thou and the Ark of thy Strength thou and the Ark of thy Strength*



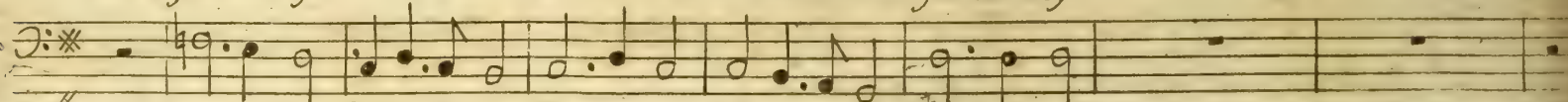
*Let the Priests be clothed with be clothed with Righteousness and let thy Saints sing with*



*Priests be clothed with Righteousness let the Priests be clothed with Righteousness and let thy Saints sin.*

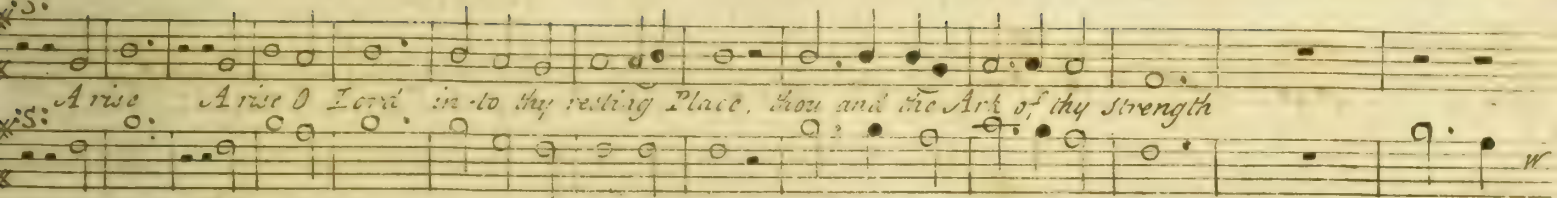


*with Righteousness let the Priests be clothed with Righteousness and*

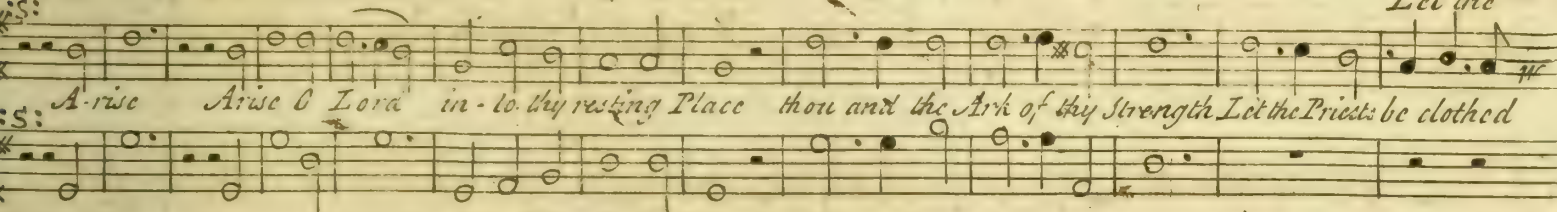


*Let the Priests be clothed with Righteousness be clothed with Righteousness.*

S:



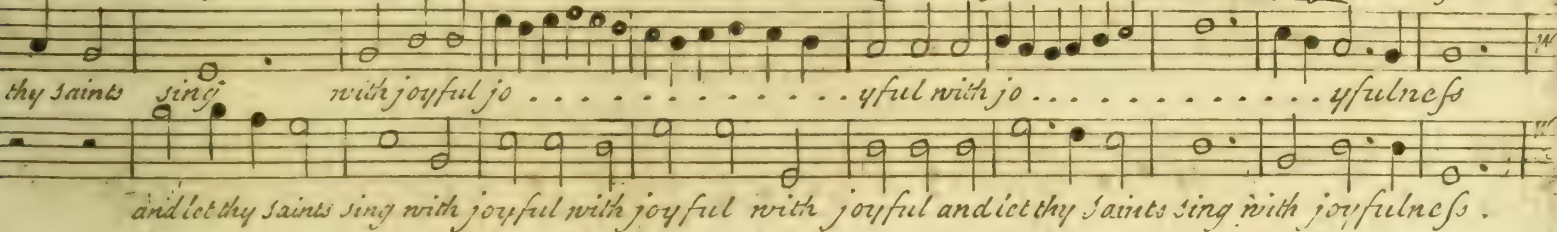
S:



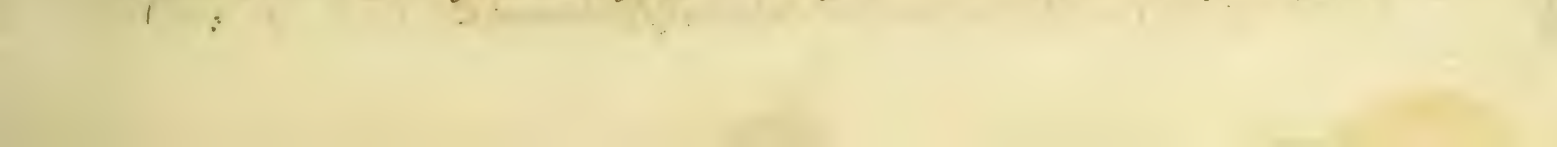
S:



S:



S:



Continued.

turn not away the Presence of thine anoint - ed For the Lord hath chosen Si - on

For thy Servant Da - vid's Sake turn not away the Presence of thine anoint - ed

he hath longed for her This shall

This shall be my rest for c...

he hath longed for her This shall be my rest for c... ver This shall

This shall be my rest for c... ver



*Continued.*

*to be an Ha-bi-ta-tion for him - self.*

*For the Lord hath chosen Si-on to be an Ha-bi-la-tion for him-self.*

*be my rest for e-ver: here will I dwell for I have a Delight there - in I will deck her Priests with Health.*

*...ver:*

*be my rest for e-ver here will I dwell for I have a Delight there - in I will deck her Priests with Health.*

and her Saints shall rejoice and sing Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

Hal . . le . . lu . . jah.

and her Saints shall rejoice and sing Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-

Hal . . le . . lu . . jah, Hallelujah.

lu . . . jah. Hal . . le . lu . . jah, Hal . . le . lu . . jah.

lu . . . jah and her Saints shall sing Hal-le-lu-jah Hal-le-lu-jah.

Hal-le-lu-jah and c.





*Anthem the 19<sup>th</sup> taken out of the 48<sup>th</sup> Psalm.*

*:S:*

*and greatly to be praised and great-ly to be*

*:S:*

*Great is the Lord great is the Lord and greatly to be praised and greatly to be praised and great*

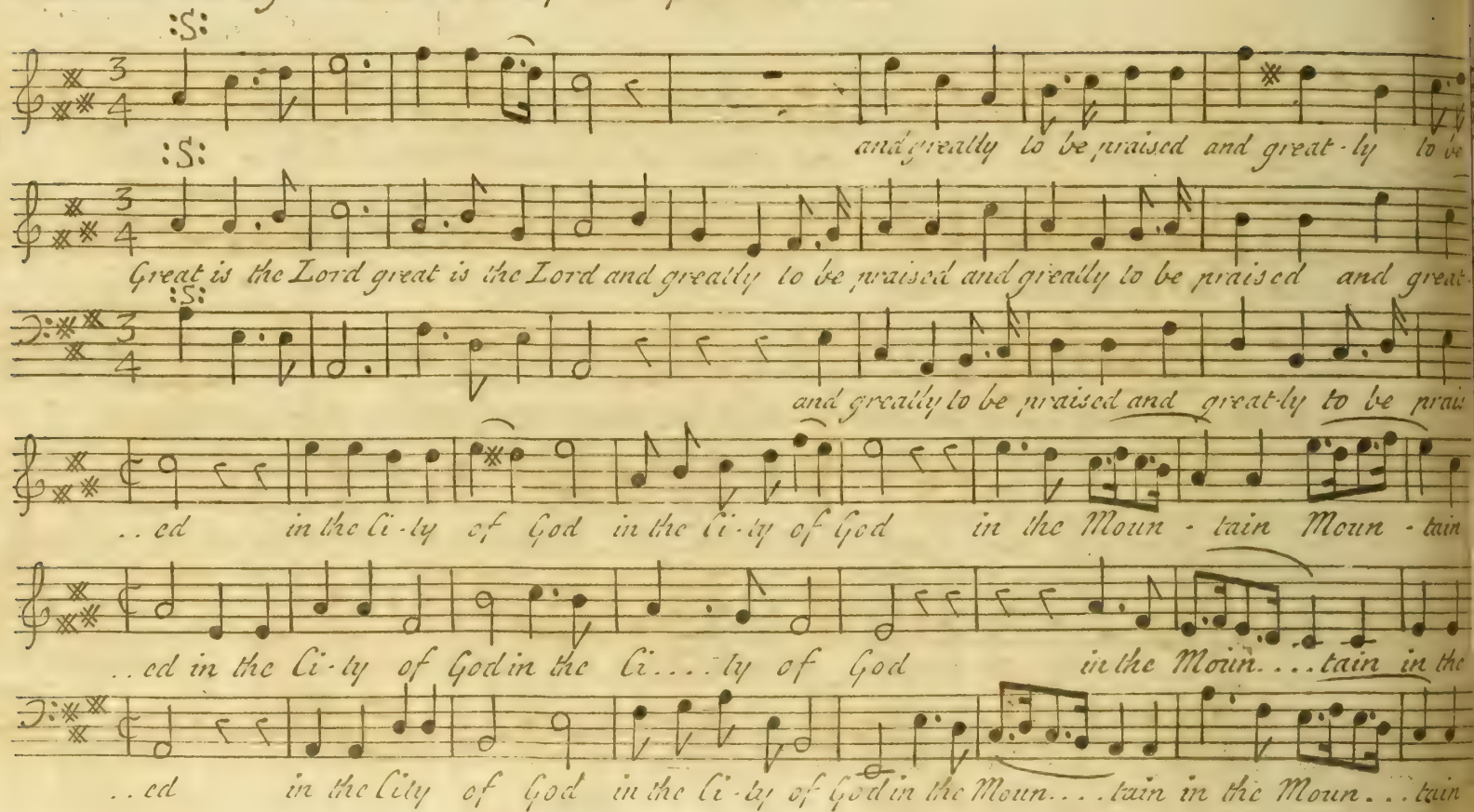
*:S:*

*and greatly to be praised and great-ly to be prais*

*.. ed in the Ci-ty of God in the Ci-ty of God in the Moun - tain Moun - tain*

*.. ed in the Ci-ty of God in the Ci...ty of God in the Moun...tain in the*

*.. ed in the City of God in the Ci-ty of God in the Moun...tain in the Moun...tain*



praised greatly and greatly to be praised: and greatly to be praised and greatly to be prais-

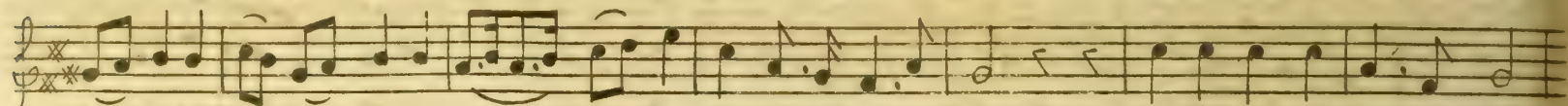
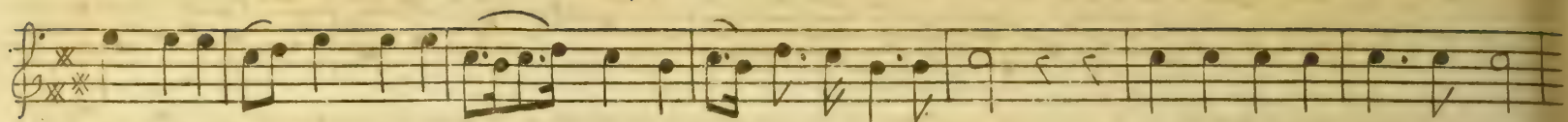
ly greatly and greatly to be praised and greatly to be praised to be prais.....

ed and greatly and greatly to be praised and greatly to be praised and greatly to be prais.....

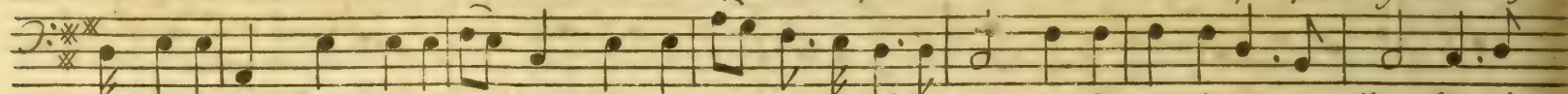
in the Mountain of his Ho-li-ness Beautiful for Sci-tuation beautiful for Sci-tuation is

Mountain of his Ho-ly Ho-li-ness Beautiful for Sci-tuation beautiful for Sci-tuation is

in the Mountain of his Ho-li-ness Beautiful for Sci-tuation beautiful for Sci-tuation is



Mount Sion is Mount Si-on, on this side on this side of the North The Ci-ty of our great King



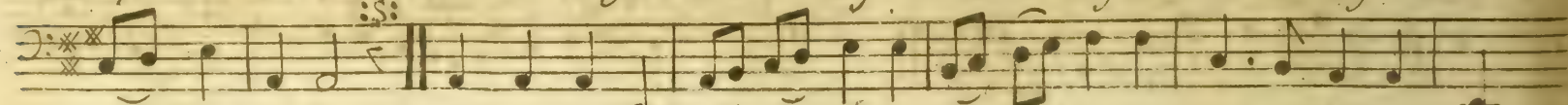
lu-alion is Mount Si-on is Mount Si-on, on this side of the North the Ci-ty of our great King. God is



our God for e-ver

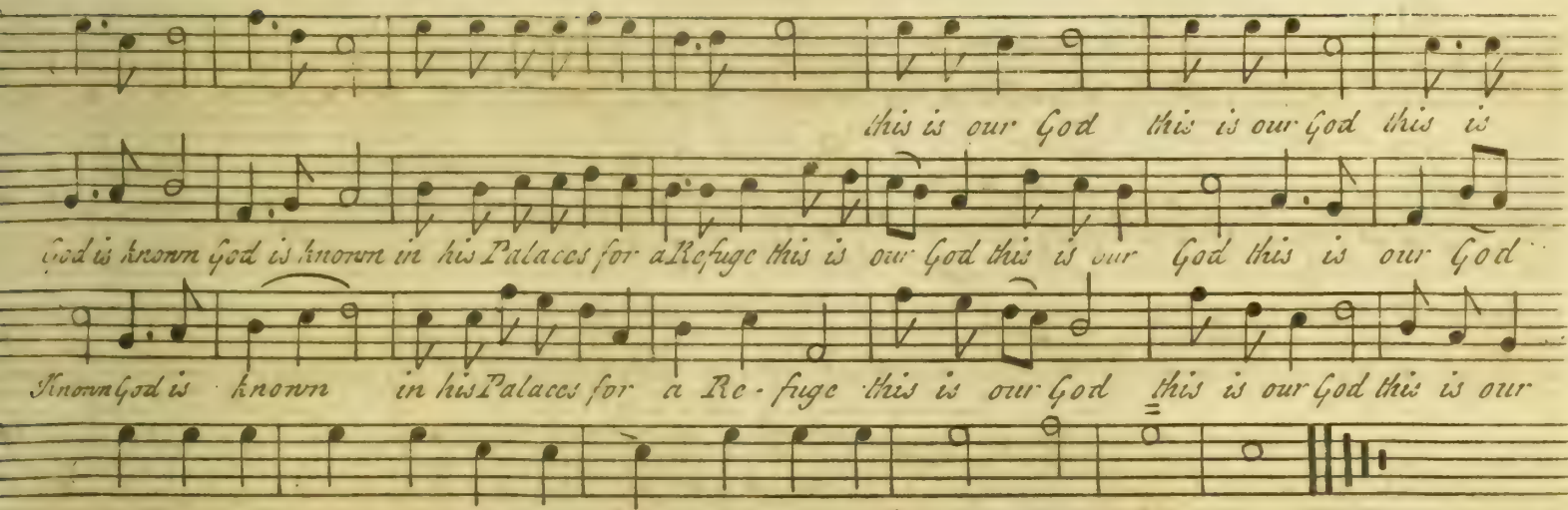


for e-ver Hal-le-lu-jah, Hal-le-lu-jah Hal-le-lu-jah, Hal-le-lu-jah, Hal-

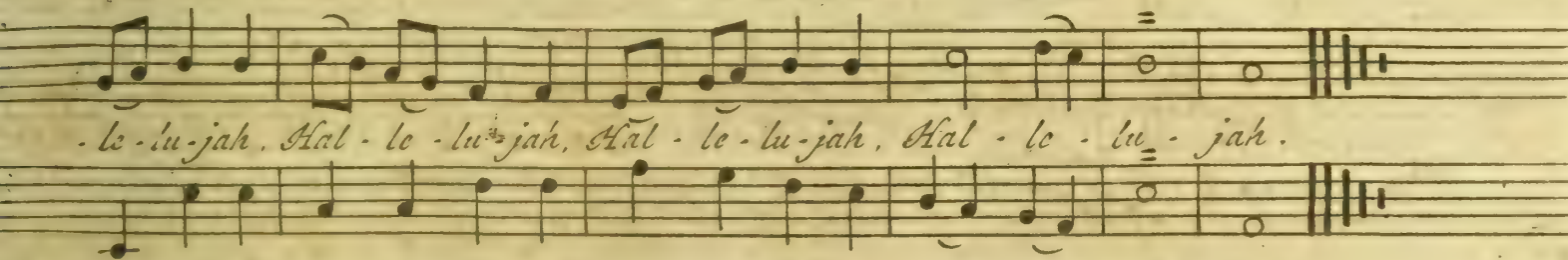


God for e-ver



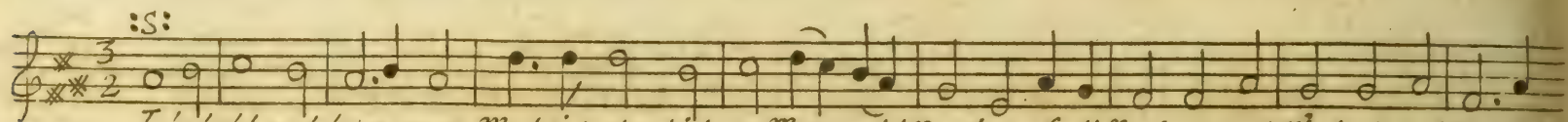
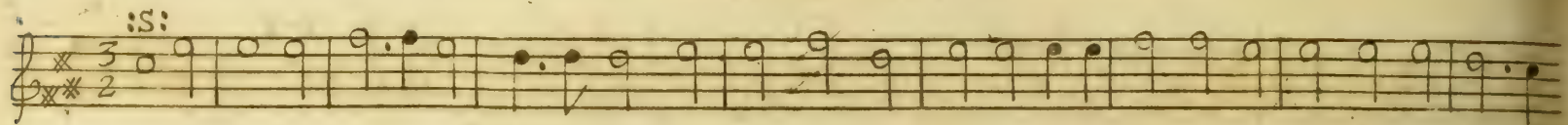


Handwritten musical score for the first system, featuring a single staff with notes and lyrics. The lyrics are: "this is our God this is our God this is God is known God is known in his Palaces for a Refuge this is our God this is our God this is our God Known God is known in his Palaces for a Re-fuge this is our God this is our God this is our". The music consists of a series of notes, some with stems, and rests, ending with a double bar line.

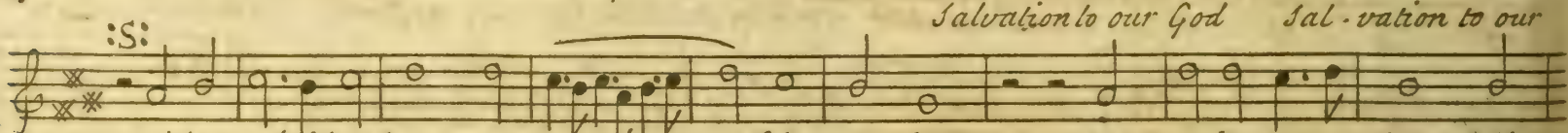
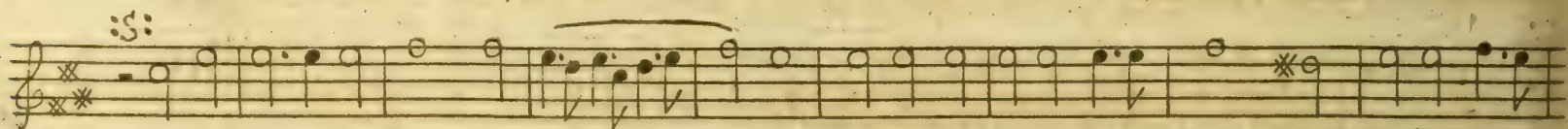
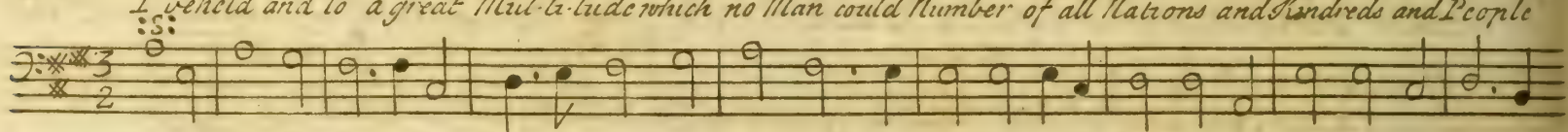


Handwritten musical score for the second system, featuring a single staff with notes and lyrics. The lyrics are: "le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah." The music consists of a series of notes, some with stems, and rests, ending with a double bar line.

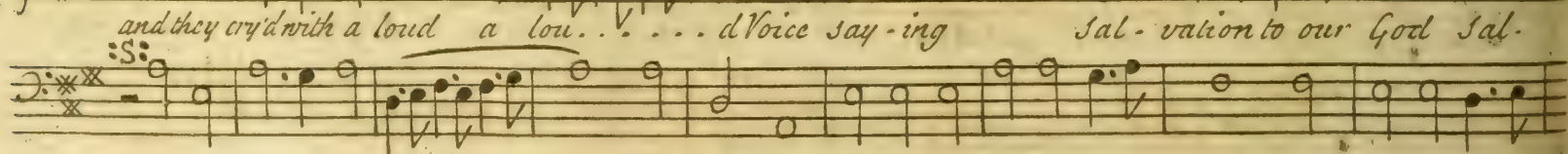
197  
*Antiphon the 20<sup>th</sup> taken out of the 7<sup>th</sup> Chap: of Revelations.*



*I beheld and lo a great Multitude which no Man could Number of all Nations and Kindreds and People*

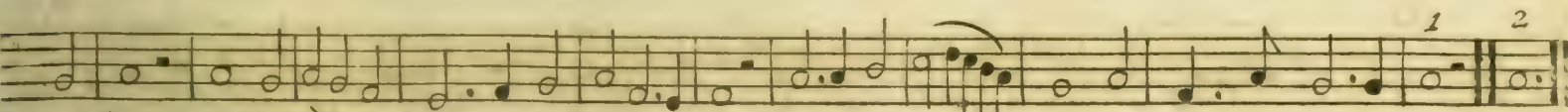
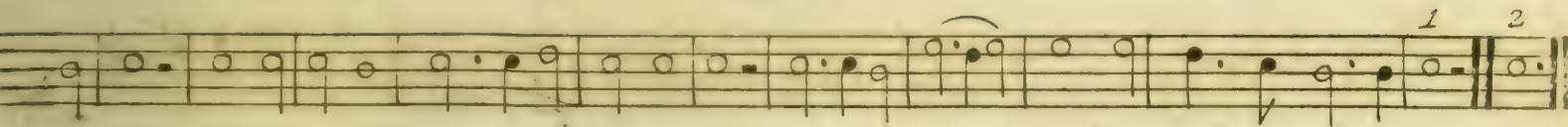


*Salvation to our God Sal - vation to our*

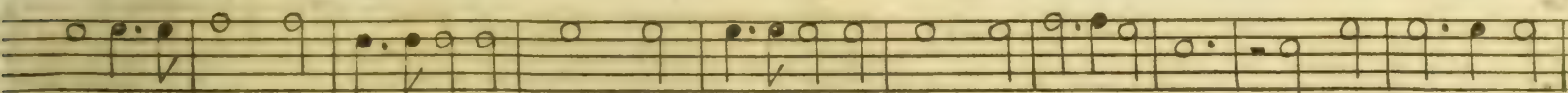
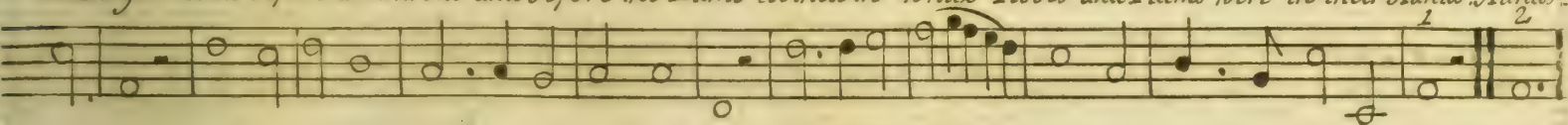


*and they cry'd with a loud a lou... d Voice say - ing Sal - vation to our God Sal -*

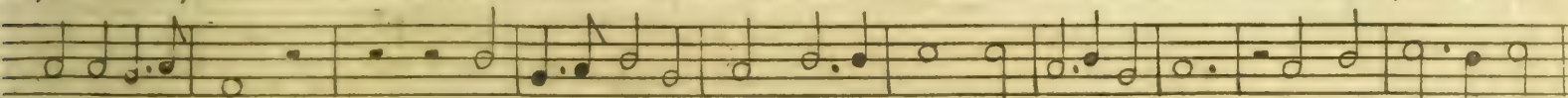
*a loud Voice saying Sal - vation to our God Sal - vation to our*



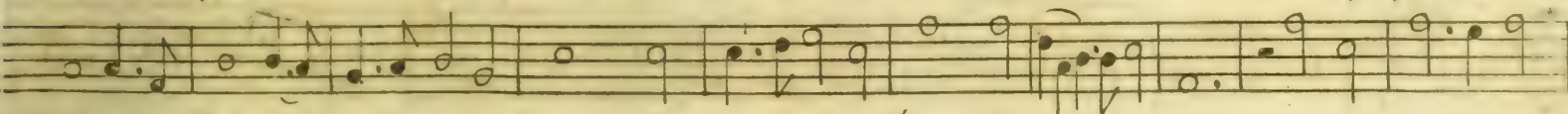
and Tongue stood before the Throne and before the Lamb clothed in white Robes and Palms were in their Hands Hands.



God to our God which sitteth on the Throne which sitteth on the Throne and unto the Lamb and they cry'd with a



vation to our God which sitteth on the Throne on the Throne and unto the Lamb and they cry'd with a



God to our God which sitteth on the Throne which sitteth on the Throne &c.



and Glory Halle-lujah.

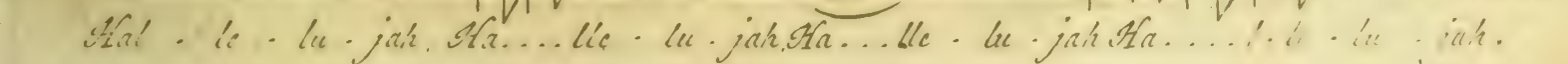
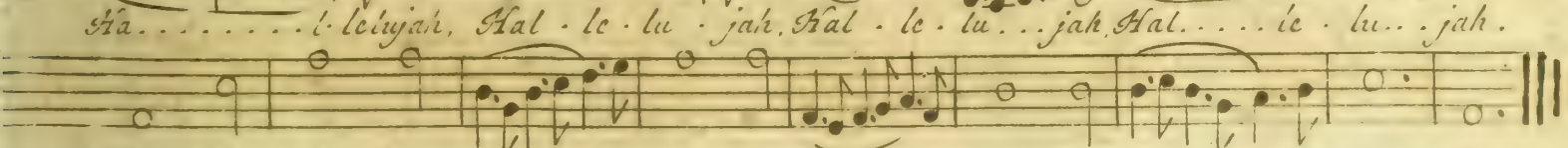
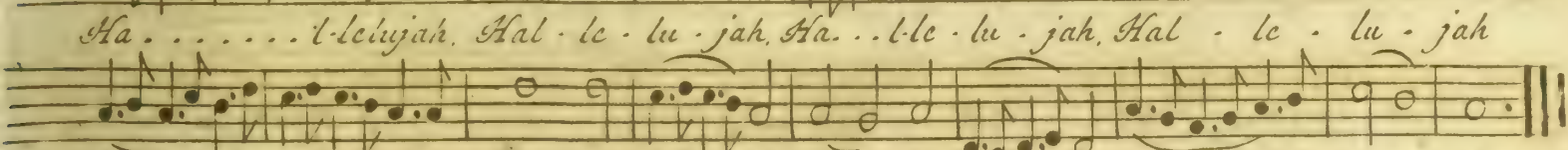
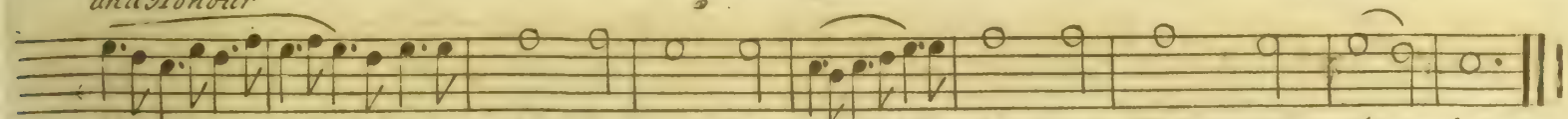
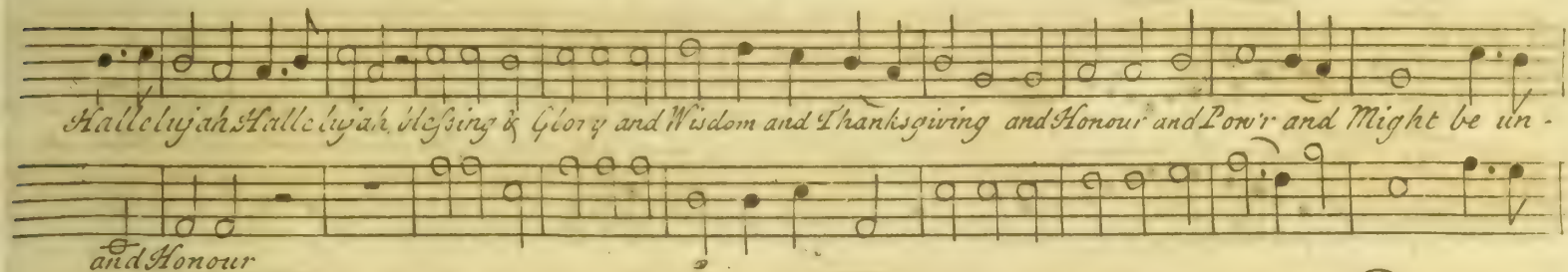
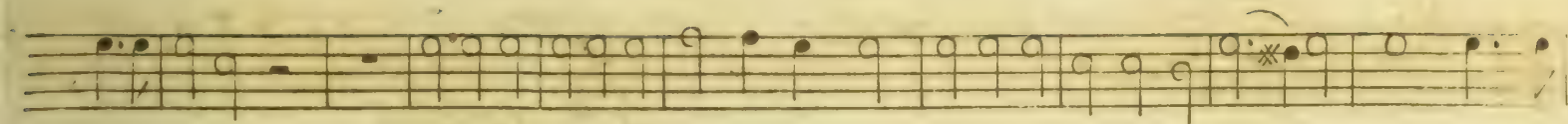
loud a lou.....d Voice saying blessing Halle-lujah and Glory

and Wisdom and Thanks giving

a loud Voice

A-men, men

to un-to our God for ever and ever for ever and ever Amen, A..... men, men.



<sup>171</sup>  
Anthem the 21<sup>st</sup> taken out of the 57<sup>th</sup> Psalm.

:S:

:S:

Awake, awak . . . . .c up my Glory; a - wake Lut. . . . .c and Harp: I my self will a -

:S:

and I will sing un - to Thee and

unto Thee O Lord among the People and I will sing un - to Thee; and I will sing un - to

and I will sing un - to Thee and I will sing un - to Thee and



1 2 :S:

*(Repeat, awake over again)* 1 2 :S:

*I will give Thank . . . . .*

*wake I my self will awake right early, ly:* 1 2 :S:

*I will give Thank . . . . . give Thank . . . . .*

1 2 :S:

*I will give Thank . . . . . give Thank . . . . .*

*I will sing un-to The . . . e among the Nations* :S:

*The . . . . . e among the Nations . For the greatness of thy Mercy reach . . . . .* :S:

*I will sing unto The . . . e among the Nations . For the greatness of thy Mercy*

Handwritten musical score for "Hallelujah" by J. Haydn. The score is written on ten staves, with the first five staves representing the vocal part and the last five staves representing the instrumental accompaniment. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Praise unto the Heavens, and thy Truth unto the Clouds. Set up thy self O God above the Heavens, and thy Glory above all." The instrumental part features a melody that is a variation of the vocal melody, with some staves showing a double bar line and a repeat sign. The score is signed "J. Haydn" at the bottom right.

Handwritten musical score for "Hallelujah" by J. Haydn. The score is written on ten staves, with the first five staves representing the vocal part and the last five staves representing the instrumental accompaniment. The lyrics are written below the vocal staves. The music is in G major (one sharp) and 4/4 time. The score includes various musical notations such as notes, rests, and bar lines. The lyrics are: "Praise unto the Heavens, and thy Truth unto the Clouds. Set up thy self O God above the Heavens, and thy Glory above all." The instrumental part features a melody that is a variation of the vocal melody, with some staves showing a double bar line and a repeat sign. The score is signed "J. Haydn" at the bottom right.

Anthem the 22<sup>d</sup> taken out of the 100<sup>th</sup> Psalm.

274

O be joyful, O be joyful, jo . . . . .

O be joyful O be joyful jo . . . . . yful

. . . . . yful in God all ye Lands

O be joyful, joyful, joyful

O be joy . . . . . ful in God all ye Lands

O be joyful, joyful, joyful



jo . . . . . y-ful. O be joy-ful joy-ful, joy-ful, joy-ful in God all ye Lands.

O be jo . . . . . y-ful in God all ye Lands, O be joy . . . ful, be joy . . .

jo . . . . . y-ful. O be joyful, joyful, joyful, joyful &c. O be jo- yful. jo . . .

Gla . . . . . dneſs

and come, and come, and come, and come before his Presence with a Son . . . . .

ful be jo . . . . . yful in God all ye Land

ful jo . . . . . yful be

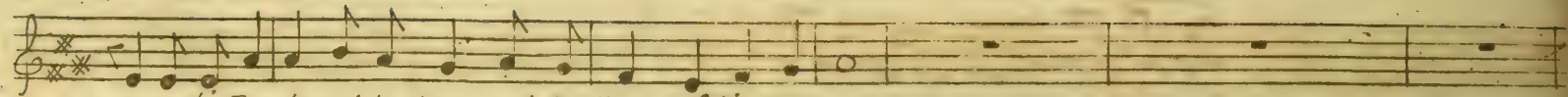
serve the Lord with

serve the Lord with Gla . . . . . dness

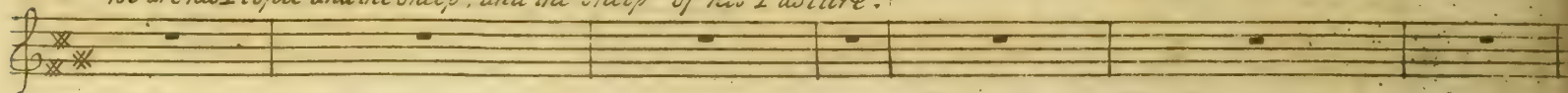
Be ye sure that the Lord he is God, it is he, it is he that hath made us and not we our Selves

Be ye sure that the Lord he is God it is he, it is he that hath made us and not we our Selves

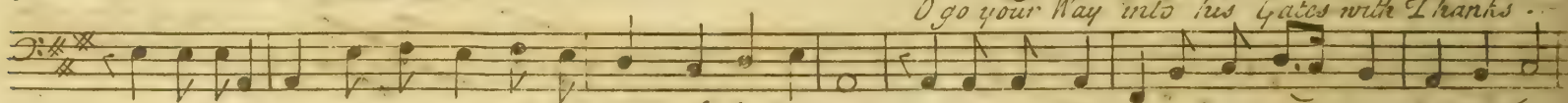
g.



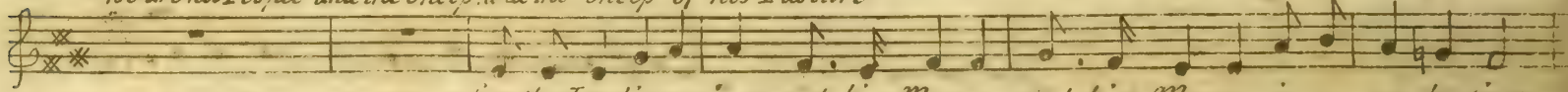
*we are his People and the Sheep, and the Sheep of his Pasture.*



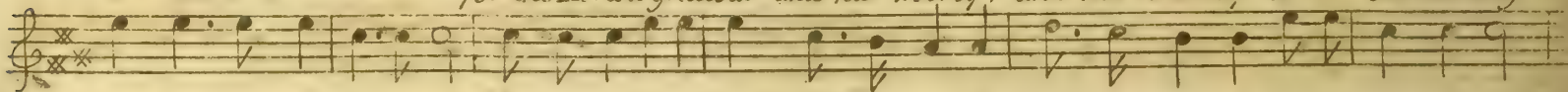
*O go your Way into his Gates with Thanks.*



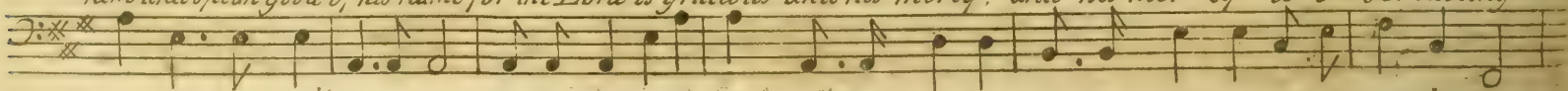
*we are his People and the Sheep, and the Sheep of his Pasture*



*for the Lord is gracious and his Mercy, and his Mercy is e - ver - lasting*



*him and speak good of his Name for the Lord is gracious and his Mercy, and his Mer - cy is e - ver - lasting*

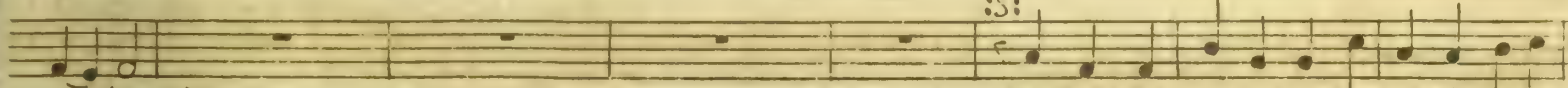
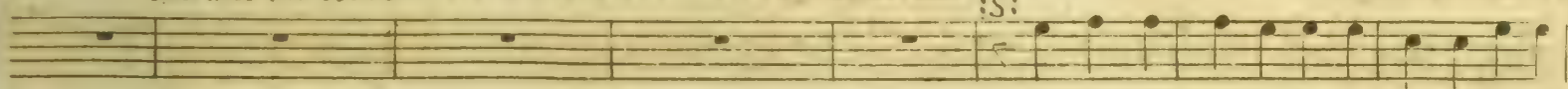






and into his Court . . . . . with Praise.

:S:



giving

:S:

Be thankful un-to him, be thankful unto

:S:



and his Truth endureth from Ge-ne-ra-tion to Ge-ne-ra-tion.

:S:

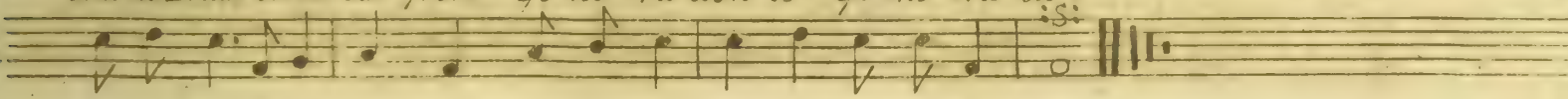


:S:



and his Truth endureth from Ge-ne-ra-tion to Ge-ne-ra-tion.

:S:



:S:

15 Anthem the 23. taken out of the 150.<sup>th</sup> Psalm.

O praise God, O praise God, O... praise God O praise God in his Ho-li-ness. O praise

O praise God, O praise God, O... praise God O praise God, O praise God in his Holiness O praise

O... praise God

his no... ble Acts his no... ble his noble Acts, his no...

... ble Acts his no... ble

his no... ble Acts his no... ble his no-ble Acts his no...

... ble Acts his no... ble his no-ble

God in his Ho-li-ness: Praise him in the Firmament of his Pow'r

Praise him in his no...ble Acts

Praise him in his no...ble Acts his no...

Praise him in his no...ble Acts

Praise him in his no...ble Acts his no...

1 2

...ble no...ble Acts, Acts. Praise him ac-cording to his excellent Greatness his excellent

1 2

...ble no...ble Acts, Acts. Praise him ac-cording to his excellent Greatness his excellent

no...ble



## Continued.

excellent Greatness, his excellent Greatness. Praise him in the Sound, Praise him in the Sound  
of the Tru... pet of the Tru...  
excellent Greatness, his excellent Greatness. Praise him in the Sound of the Tru...  
Praise him in the Sound  
Tru... mpet of the Tru... mpet of the Trumpet of the  
Tru... mpet of the Tru... m-pet  
Praise, Praise, praise him in the Sound of the Tru... mpet of the Trumpet of the Tru...  
Praise him in the

Continued.

Handwritten musical score on aged paper, featuring ten staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The lyrics are written below the staves, often with dotted lines indicating where the music continues. The score is divided into sections by these lyrics. The first section is labeled 'of the Tru...' and 'mpet, Praise him in the sound, Praise him in the sound of the'. The second section is labeled 'ct of the Tru...' and 'mpet'. The third section is labeled 'ct of the Tru...' and 'mpet, Praise him in the sound, Praise him in the sound'. The fourth section is labeled 'of the Tru...' and 'mpet of the Trum...' and 'pet.'. The fifth section is labeled '...mpet of the Trumpet. Praise him upon the Lut...' and 'the Lute and Harp, the Lute and Harp'. The sixth section is labeled 'of the Tru...' and 'mpet.'. The seventh section is labeled '...mpet of the Trumpet.'. The eighth section is labeled 'Sound of the Trumpet.'.

of the Tru . . . . . mpet, Praise him in the sound, Praise him in the sound of the

ct of the Tru . . . . . mpet

ct of the Tru . . . . . mpet, Praise him in the sound, Praise him in the sound

of the Tru . . . . . mpet of the Trum . . . . . pet.

...mpet of the Trumpet. Praise him upon the Lut . . . . . the Lute and Harp, the Lute and Harp

of the Tru . . . . . mpet .

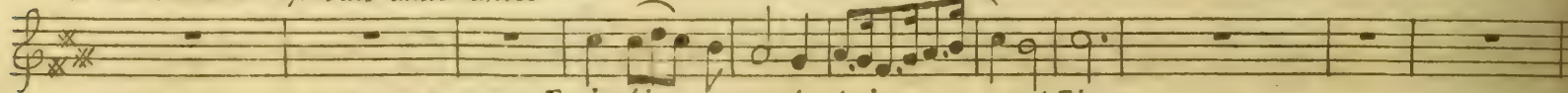
...mpet of the Trumpet.

Sound of the Trumpet.

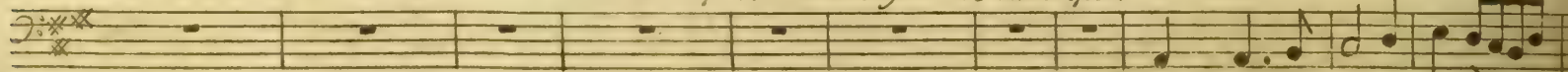




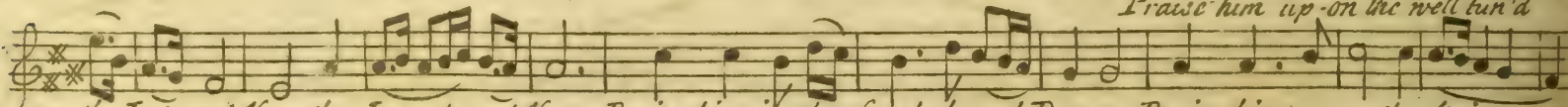
*Praise him in the Cymbals and Dances*



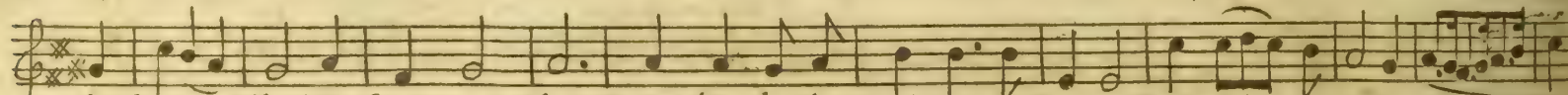
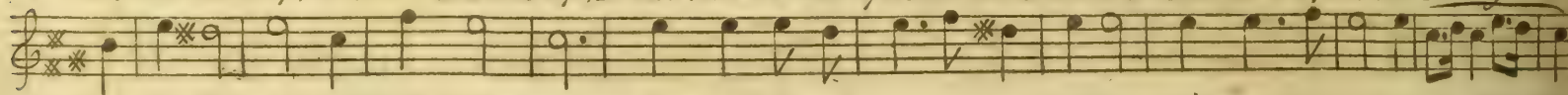
*Praise him up-on the String . . . and Pipe .*



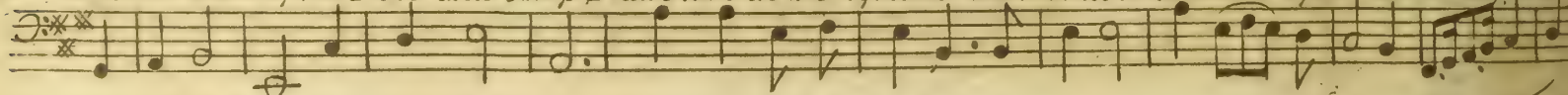
*Praise him up-on the well tun'd*



*the Lute and Harp, the Lu . . le and Harp, Praise him in the Cymbals and Dances Praise him upon the String . .*



*the Lute and Harp, the Lute and Harp Praise him in the Cymbals and Dances Praise him upon the String . .*





*Praise him upon the Lut. . . . .*

*Praise him upon the Lut. . . . .*

*halo Praise him upon the loud Praise him upon the low. . . . . d Cymbals*

*Pipe Praise him upon the well tun'd Cymbals, Praise him upon the loud the*

*Praise him upon the loud the low. . .*

*Pipe Praise him up-on the well tun'd Cymbals Praise him upon the loud Praise him upon the low. . .*

*lou... d Cymbals* *Let all things that have*  
*... d Cymbals* *Let all things that have Breath, Let*  
*... d Cymbals* *Let all things that have Breath, Let all things that have*  
*Let all things that have Breath let all things that have Breath, Let*  
*Lord.* *Let all things that have Breath, let all things that have Breath*  
*Let ev'ry breathing Creature prais... e the Lord.*  
*Lord.* *Let all things that have Breath, let all things that have Breath*  
*Let ev'ry breathing Creature prais... e the Lord*

... that have Breath prais... the Lord, let ev'ry breathing Creature prais... the

... things that have Breath

... that have Breath prais... the Lord, let ev'ry breathing Creature praise the

... things that have Breath

... the Lord, let ev'ry breathing, ev'ry breathing, ev'ry breathing Creature prais... the Lord, Lord.

Let ev'ry &c

... the Lord, Let ev'ry breathing, ev'ry breathing Creature prais... the Lord, Lord.

Let ev'ry breathing, ev'ry &c



101 Anthem the 24<sup>th</sup> taken out of the 133<sup>d</sup> Psalm.

Behold how good and joyful a thing, how good and joyful it is

Behold how good and joyful a thing it is how good and joyful a thing it is

Brethren to dwell together in U-ni-ty Brethren to dwell together in U-ni-ty Brethren to dwell to-

Brethren to dwell &c

It is like the precious Ointment up-

gether to dwell together in U-ni-ty It is like the precious Ointment upon the Head

It is like the

on the Head, like &c unto the

It is like the precious Oyntment upon the Head, that ran down, that ra... n down

precious Oyntment that &c.

Beard. and went down &c

down unto the Beard ev'n unto Aaron's Beard and went down down to the Skirts of his Clothing went

down unto the Beard ev'n Aaron's Beard &c

## Continued.

*(It is like &c again)* Like as the Dew of  
down, down to the Skirts of his Clothing Like as the Dew of Hermon which  
Like as the Dew of Hermon which fell upon the Hill of  
Life for ever - more for  
there the Lord promised his Blessing, his Blessing, and Life for ever - more and Life for ever  
for e - ver - more for



men which fell upon the Hill of Si-on, which fell upon the Hill of Si-on, for  
 upon the Hill of Si-on which fell upon the Hill of Si-on of Si-on, for  
 Si-on which &c for there the Lord &c  
 the Lord promised his Blessing, his Blessing, and Life for ever Life for evermore, the Lord  
 the &c.

*promised his Blessing, his Blessing and Life for ever Life for ever e - ver-more, more.*

them the 25<sup>th</sup> taken out of the 89<sup>th</sup> Psalm.

1872

My song shall be always of the loving Kin... drefs of the Lord.

My song shall be always of the lo...

from one Generation

with my Mouth will I ever be shewing forth thy Truth.

from one Generation

... ving Kin... drefs of the Lord



Continued.

The musical score is written on two systems of staves. Each system consists of a treble staff and a bass staff, both with a key signature of one sharp (F#). The lyrics are written in cursive script below the staves.

**First System:**

Lyrics: *t. . . . . o an - other. O Lord the very Heavens shall prais . . . . . e thy won-*

**Second System:**

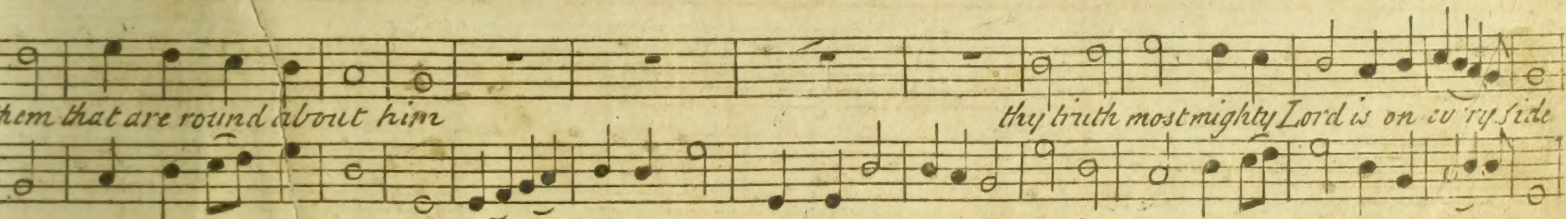
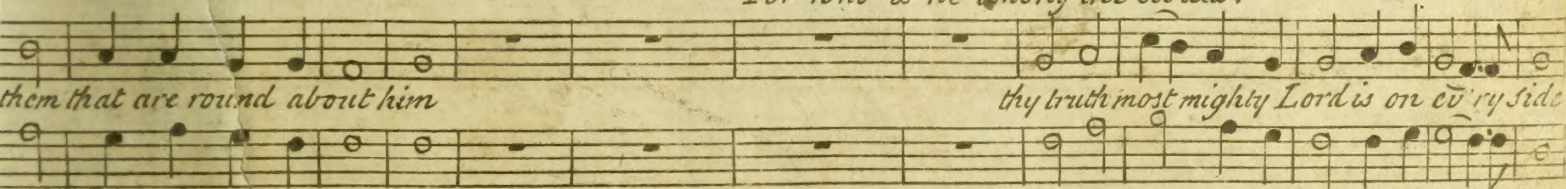
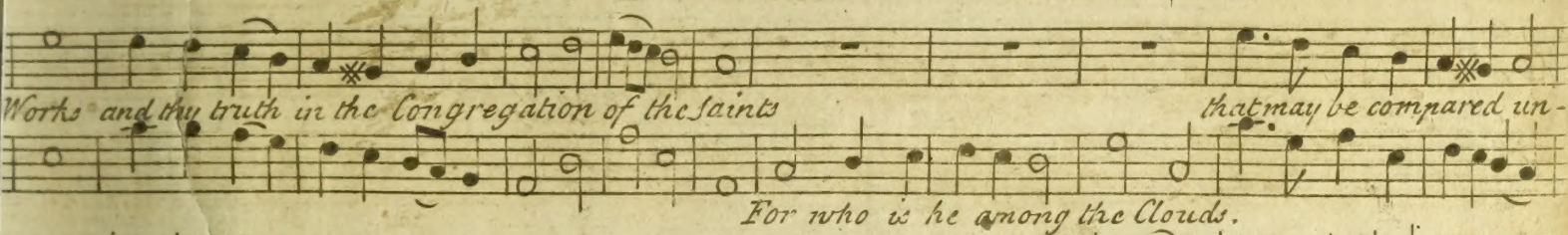
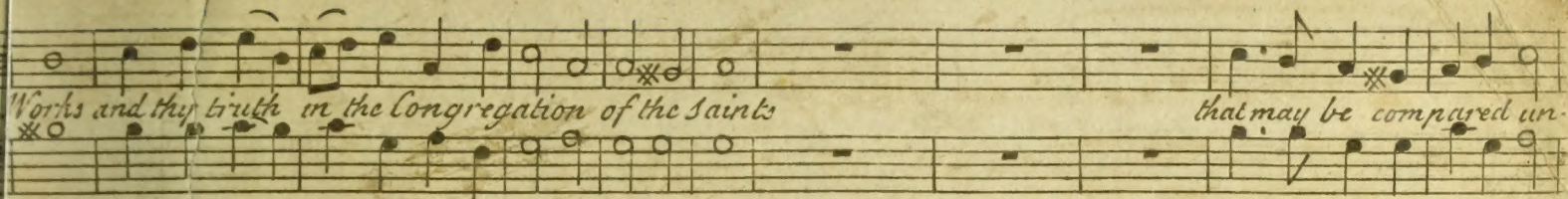
Lyrics: *t. . . . . o an - other O Lord the very Heavens shall prais . . . . . e thy won-*

**Third System:**

Lyrics: *to the Lord. God is very greatly to be fear'd in the Council of his Saints and to be had in Reverence*

**Fourth System:**

Lyrics: *to the Lord. God is very greatly to be fear'd in the Council of his Saints and to be had in Reverence*



O Lord God of Hosts who is like unto thee.



Thou stillest the ra... ging of the seas

Thou stillest the Wave...

is high is thy right Hand.

Mercy and Truth shall go before th

is high is thy right Hand.

Mercy and Truth shall go before th

Righteousness and E-qui-ty are the Habitation of thy seat.

*Handwritten signature or flourish at the bottom right of the page.*







